# VERGIL'S AENEID

## BOOK I

HENDERSON—HAGARTY

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multiplicatives

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Twice two = Bis bini never

= duo.



*The Fates* M. ANGELO

Clotho colum retinet, Lachesis net, et Atropos occat.

Classical Text-Book Series.

# VERGIL'S AENEID,

## BOOK I.

EDITED

WITH INTRODUCTORY NOTICES, NOTES, COMPLETE VOCABULARY AND ILLUSTRATIONS,

FOR THE USE OF

CLASSES READING FOR JUNIOR LEAVING AND FOR UNIVERSITY MATRICULATION.

BY

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# PREFACE.

It is hoped that the present edition will fulfil the dual object of the editors, namely: first, to assist the pupil to study with intelligence and appreciation the text prescribed for examination, and secondly, to arouse an interest in, and a taste for, classical literature. While it is the duty of an examiner to ascertain whether the student understands the text prescribed, it ought to be the duty of the intelligent teacher to see that the student appreciates the work he is reading.

The editors have sought to aid the teacher in his work by furnishing the materials in an attractive form.

John Henderson.
E. W. Hagarty.

# LIST OF ILLUSTRATIONS.



*Vergil, Horace and Varius at the House of Maecenas.* CH. JALABERT

# LIFE OF VERGIL.

*Birth.*

**Publius Vergilius Maro**[1] was born on the fifteenth of October, **B.C. 70**, in the first consulate of M. Licinius Crassus and Cn. Pompeius, at Andes (now *Pietola*), a small village near Mantua. Since the full franchise was not given to this part of Gaul *(Gallia Transpadana)* till some years afterwards[2], the poet, like many of his predecessors and contemporaries in literature, was not a Roman, but an Italian provincial.

*His Parents*

The parents of Vergil, like those of Horace, were of obscure birth. Some authorities say that the poet's father was a potter, others, that he was a brickmaker, while others again assert that he was the servant of a travelling merchant, Magius, whose daughter, Magia Polla, he afterwards married. Whatever may have been his occupation, certain it is, that he was at the time of the poet's birth, the steward, factor, or possessor of an estate near Mantua. The childhood of Vergil was passed amid the hills and woods that fringed the verdant banks of the Mincius, and the early association of the poet with the lovely scenery of the neighbourhood of his native town may account for the exquisite touches of pastoral life which appear in the Eclogues and the Georgics.

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[1] The English equivalent of Vergilius is often spelt Virgil. Indeed the poet is best known by the name thus spelt. However, it is better to adopt the spelling that harmonizes with what is undoubtedly the correct Latin form. The form Virgilius was not common till the middle ages. Every Roman citizen had regularly three names—denoting the *individual*, the *gens* or clan, and the *familia*. Thus in *Publius Vergilius Maro*, *Publius* is the *praenomen*, marking the *individual; Vergilius* is the *nomen*, denoting the *gens* or clan; while *Maro* is the *cognomen*, or family name. Sometimes an *agnomen* was added for military distinction, as *Africanus* to Scipio, *Numidicus* to Metellus.

[2] B.C. 49.

## Studies and Early Life.

*His studies begin: B.C. 55.*

Vergil began his studies at *Cremona*, where, we are told, he assumed the *toga virilis* on the same day on which Lucretius died. The town itself had already been noted, having been the birthplace of Furius Bibaculus, and of the critic, Quinctilius Varro.

*Vergil goes to Rome, B.C. 53.*

After a brief stay at *Cremona*, and subsequently at *Mediolanum (Milan)*, the poet went to Rome. In the capital, Vergil, after the fashion of the day, attended the lectures of rhetoricians and philosophers. Under Epidius, the rhetorician, the teacher of Marc Antony and afterwards of Octavius, and under the Epicurean philosopher, Siron, the poet became acquainted with the outlines of rhetoric and philosophy. It is quite probable that his father intended him for the bar; but a weak voice and a diffident manner were insuperable barriers in the way of obtaining distinction in public speaking. Vergil soon gave up rhetoric, and, in fact, renounced poetry for the more congenial study of philosophy. Under Siron, he seems to have made considerable progress in Epicurean philosophy, and the love he retained for this branch of learning is plainly observable in many of his extant writings.[4] In a minor poem, generally supposed to be genuine, he welcomes the exchange of poetry and rhetoric for more useful studies:

"Away with you, empty coloured flagons of the rhetoricians, words swollen, but not with the dews of Greece; and, away with you, Stilo, Tagitius, and Varro, you, nation of pedants, soaking with fat; you, empty cymbals of the class-room. Farewell, too, Sabinus, friend of all my friends: now, farewell, all my beautiful companions, we are setting our sails for a haven of bliss, going to hear the learned words of the great Siron, and we mean to redeem our life from all distraction. Farewell, too, sweet Muses; for, to tell the truth, I have found how sweet you were: and yet, I pray you, look on my pages again, but with modesty and at rare intervals."[5]

*Goes to Naples.*

After a short stay at Rome Vergil probably went to Naples, where, we are told, Parthenius, another Epicurean, was his instructor. The great Epic[6] of Lucretius, added to the

[4] Eclogue VI; Georg. IV, 219; Aen. I, 743; VI, 724; Georg. II, 475-492.

[5] Catalepta VII.

[6] *De Rerum Natura.*

teachings of his instructors, gave, no doubt, his mind a strong bent towards the doctrines of Epicurus. It is probable that the poet returned to his father's farm before the outbreak of the war between Pompey and Caesar, B.C. 49. It is also likely that he remained there till after the battle of Philippi (B.C. 42), and that he employed his time in gaining by observation materials which he afterwards employed in his great didactic poem, the Georgics.

*Returns home.*

## Acquaintance with Augustus and Maecenas.

Unlike Horace, Vergil sympathized with the party of Caesar. The formation of the Second Triumvirate threw the Roman world into the broils of a civil war. In the division of the provinces, the Gauls (except *Gallia Narbonensis*) fell to Antony. The lands of eighteen cities were given up to reward the legions of the unscrupulous Antony, and among the lands were those of Cremona. The district around this city failing to satisfy the greedy rapacity of the legionaries of the Triumvir, the farms of the neighbouring Mantua were seized, and among the lands confiscated were those of the poet's father. C. Asinius Pollio, the prefect of *Gallia Transpadana*, unable to restrain the lawlessness of the soldiers of Antony, sent Vergil to Rome with a recommendation to Augustus to allow the poet to retain his paternal estate. It is quite probable that congenial tastes and a recognition of the genius of Vergil may have influenced Pollio to take this course. At the close of the same year (41 B.C.), however, war broke out anew between Octavius and L. Antonius. Pollio was deposed from office, and Alfenus Varus appointed in his stead. Another division of lands followed, and the poet is said to have been deprived of his estate the second time.[7] His friends, Gallus, Pollio, and Varus, however, interposed and saved his farm. By them he was introduced to Maecenas, the patron of literary men—afterwards the prime minister of Augustus. This year marks the beginning of the rising fortunes of the poet. With his friend and patron, Pollio, as Consul, Vergil became the honoured member of a literary *coterie* which graced the table of Maecenas. The intimacy that Vergil enjoyed at court, is shewn by his being one of those who

*Loss of his farm.*

*Regains his farm.*

*A second time loses his farm.*

*B.C. 40. Rising fortunes of Vergil.*

[7] Eclogues I and IX.

went to Brundisium along with Maecenas, when the latter was negotiating a treaty between Augustus and Antony.[8]

*His residences.* Through the munificent kindness of his patrons he was raised to luxury and affluence. He had a magnificent house in Rome on the Esquiline, near the residences of Horace and Maecenas, estates in Sicily, and in Campania, near Naples. The mild climate and clear skies of Southern Italy suited his delicate constitution, and till his death, his Campanian residence was his favourite abode.[9] From the date of his early Eclogues till his death, little need be said of his life except that he devoted himself to study and to the completion of his immortal works.

## Death and Character.

In the year B.C. 19, he went to Greece, possibly with a view to restore his health, and to give a finish to his great work, the Aeneid. At Athens he met Augustus, who had just returned from Samos. *Death.* Vergil returned to Italy in company with the emperor, but died at Brundisium three days after he landed, 22nd September, 19 B.C. *Epitaph.* He was buried near Naples on the road leading to Puteoli (*Puzzuoli*). His epitaph, said to have been dictated by himself in his last moments, was as follows :—

*Mantua me genuit; Calabri rapuere; tenet nunc*
*Parthenope. Cecini pascua, rura, duces.*[10]

It is said that shortly before his death Vergil wished to destroy the Aeneid rather than leave it in its unfinished state. His friends however dissuaded him, and the poem was afterwards edited and published by Varius and Tucca under the sanction of Augustus and Maecenas.

Vergil is generally described as of tall stature, delicate frame, homely features, and dark complexion, abstinent in the use of food, shy, and fond of retirement. Horace is said to have had Vergil in his mind's eye when he wrote[11] the lines thus rendered by Conington :

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[8] Horace Satires I, 5 and 10.

[9] Geo. IV, 563. *Illo Vergilium me tempore dulcis alebat*
*Parthenope, studiis florentem ignobilis oti.*

[10] Some have taken the last line to refer to the Eclogues, the Georgics, and the Aeneid.

[11] Hor. Sat. I, 8, 29-34.

"The man is passionate, perhaps misplaced
In social circles of fastidious taste;
His ill-trimmed beard, his dress of uncouth style,
His shoes ill-fitting, may provoke a smile;
But he's the soul of virtue; but he's kind
But that coarse body hides a mighty mind."

He was so pure and chaste that the Neapolitans gave him the name of Parthenias, or the maiden.[12] He is said to have been shy and even awkward in society, and these traits even the polished society of the Capital never succeeded in eradicating. He was distrustful of his own powers, which his high ideas of literary excellence led him to underrate.

In the midst of an irreligious age, he had the strongest religious sentiment; in the midst of vice he remained virtuous; and while licentiousness disfigures the writings of many of his brother poets, the pages of Vergil everywhere inculcate the highest truths of morality and virtue.

## Works.

*Early works*

Vergil is said to have attempted in his youth an epic poem[13] on the wars of Rome, but the difficulty of the task soon led him to abandon his design. His earlier poems, *Culex*, *Moretum*, *Ciris*, *Copa*, and those that pass under the name *Catalepta*, though they give little proof of great ability, still show the careful attention the poet bestowed on metre and diction.

*Eclogues.*

*Theocritus as a pastoral poet.*

1. The writings that first established the reputation of Vergil were the **Eclogues**,[14] pastoral poems, *ten* in number, written between 43 B.C.–37 B.C. This class of poetry was as yet unknown in Italy, though it had already reached its perfection in the hands of the Sicilian Theocritus, whose influence may be traced in many writers from the days of Vergil to those of Tennyson. The Idyll[15] of Theocritus exhibits a true picture of the shepherd's life, the joys and sorrows, character, sentiment and habits of the rural swains,

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[12] πάρθενος, a maiden.

[13] Eclogue VI, 3.

[14] These were called by the generic term *Bucolica* (βουκολικά, scil. ποιήματα, from βουκολέω, *to attend cattle*). The term *Eclogue* is from the Greek ἐκλογή, *a choice collection*, and may mean that the poems under that name were a collection from a large number. Spenser wrote the word *Æglogue* and followed the derivation of Petrarch, αἰγῶν λόγοι, "*tales of goats*" or "*tales of goatherds*."

[15] εἰδύλλιον, *a little picture*.

*Theocritus and Vergil compared.* the piny woods, the upland lawns and feeding flocks, the sea and sky of Sicily. Vergil's Eclogues, on the other hand, can hardly be said to be true pictures of pastoral life. His shepherds and shepherdesses belong to the island of Sicily rather than to the district of Mantua. His characters are too conventional, his representation of life too artificial. Still the earlier poems of Vergil have beauties. Their melodious diction, their soft and easy flowing style,[16] were admired by Horace, no mean judge of the poet's art.

*The Georgics.* 2. The **Georgics**,[17] in *four* books, was written (between **B.C. 37–B.C. 30**[18]) at the reqnest of Maecenas,[19] to whom the poem was dedicated. In this didactic Epic, Vergil copies largely from Hesiod, Nicander, and Aratus.[20] While the Eclogues have justly been regarded as inferior to the Idylls of his Greek original, Theocritus, the Georgics, on the other hand, have been accounted superior to any other poem on the same subject that has ever appeared. *Beauties of the Georgics.* The harmonious and graceful language, the pleasing descriptions of rural scenes, the apt and charming episodes, all combine to lend an interest to a subject, which in any other hands would have been intolerably dull. The time was ripe for such a poem. Agriculture had been the chief employment and the honored occupation of the Romans from the early days of the City. The long-continued wars had, however, desolated Italy.[21] Even after war had ceased, the soldier, too long accustomed to camps and the excitement of a military life, cared little about the prosaic life of a farmer. To recall the

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[16] Sat. I, 10, 45.

[17] *Georgica* γεωργικά, from γεά = γῆ, *the earth* and ἔργον, *a work.*

[18] The chief historical events alluded to in the Georgics are: the death of Julius Caesar, 44 B.C. (B. I, 456); the civil wars ended by the battle of Philippi, 42 B.C. (B. I, 490); the wars waged (34 B.C.) in Parthia under Antony, and those on the Rhine under Agrippa (B. I, 509); the battle of Actium and the submission of the East, B.C. 30 (B. II, 172; III, 27-32; IV, 562); the irruptions of the Daci on the Danube, B.C. 30 (B. II, 497).

[19] See the opening lines of Georgics, I and IV.

[20] Hesiod's *Works and Days;* Aratus's *Phaenomena;* Nicander's *Georgics*

[21] Civil wars, almost continuous, had been waged in Italy from 49-31 B.C.

*non ullus aratro*
*Dignus honos, squalent abductis arva colonis,*
*Et curvae rigidum falces conflantur in ensem.*

peaceful habits of rural industry, the poem, which Addison pronounces "the most complete, elaborate and finished piece of all antiquity," was written. The *first* book treats of tilling the fields, the *second* of orchards, the *third* of the care of horses and cattle, and the *fourth* of bees. The two most successful imitations in English of this poem are Philips's *Pastorals,* and Thompson's *Seasons.* *Contents of Georgics.*

3. The **Aeneid,**[22] in *twelve* books, written between **29 B.C.**–**19 B.C.,** recounts the story of the escape of Aeneas from burning Troy, his wanderings over the deep in search of a home which the fates had promised, his final settlement in Italy as the founder of the Roman Empire destined in after ages to rule the world. No doubt, Vergil borrowed largely from the Greek and Roman writers who preceded him. The Romans were original in no department of literature, except perhaps in the departments of History and Jurisprudence. Vergil can hardly be called a borrower any more than the rest of his countrymen in other spheres of letters. The object of Vergil was to produce a national epic, by showing the various steps of the growth of the Empire, and in doing this, he had to give prominence to the influence of Greek literature as an important element in moulding Roman thought. *Aeneid.* *Vergil charged with plagiarism.*

## Style of the Aeneid.

*Defects.*—Vergil has been severely censured[23] for (1) deficiency in the power of invention, (2) intermixture of Greek and Latin traditions, (3) anachronisms, (4) his mode of representing the character of Aeneas, (5) the sameness of the individual characters. These are the main charges brought by his detractors, and granting the full indictment brought against the poem, Vergil still has the proud claim of being one of the greatest of epic poets. No doubt his power of invention is less than Homer's, no doubt he did intermingle the traditions of Greece and those of Rome (for *Vergil criticised.*

[22] The first notice of the Aeneid that we have is in a letter of Vergil to Augustus, written probably B.C. 26, when the latter was on an expedition against the Cantabrians. *De Aenea quidem meo, si mehercule iam dignum auribus haberem tuis, libenter mitterem: sed tanta inchoata res est, ut paene vitiis mentis tantum opus ingressus mihi videar, cum praesertim, ut scio, alia quoque studia ad id opus multoque potiora impretiar.* Macrob. Sat. I, 24, 12.

[23] Especially by the Emperor Caligula, Markland, and Niebuhr.

this, as we have remarked, could hardly be otherwise in his age), no doubt he did commit the heinous crime of anachronism, but he sins in this along with Shakespeare and Milton, and there is no doubt that his hero Aeneas is cold-blooded and uninteresting.

*Excellencies.*—These defects, however, are far more than counterbalanced by his many excellencies. "There is in Vergil a great **tenderness of feeling,** something better and more charming than mere Roman virtue or morality. That he excels in **pathos,** as Homer in sublimity, is an old opinion, and it is surely the right one. This pathos is given at times by a single epithet, by a slight touch, with graceful art by an indirect allusion; this tenderness is more striking as contrasted with the stern Roman character and with the stately majesty of the verse. The poet never becomes affected or sentimental; he hardly ever offends against **good taste;** he knows where to stop; he is excellent in his silence as well as in his speech; Vergil, as Wordsworth says, is a master of language, but no one can really be a master of language unless he be also a master of thought, of which language is the expression. To the above-named qualities may be added **picturesqueness** in description; **variety** and **artistic taste** in grouping incidents; also **dramatic power,** particularly in Books I and IV.

*Vergil defended.* Crutwell thus defends Vergil in regard to the main charge: "The Aeneid was meant to be, above all things, a national poem, carrying on the lines of thought, the style of speech, which national progress had chosen; and it was not meant to eclipse, so much as to do honour to, early literature. Thus those bards who, like Ennius and Naevius, had done good service to Rome by singing, however rudely, her history, find their *imagines* ranged in the gallery of the Aeneid. Thus they met with the flamens and pontiffs, who drew up the ritual formularies; with the antiquarians and pious scholars, who had sought to find a meaning in the immemorial names, whether of place or custom or person; with the magistrates, novelists and philosophers, who had striven to ennoble and enlighten Roman virtue, with the Greek singers and sages, for they, too, had helped to rear the towering fabric of Roman greatness. All these meet together in the Aeneid, as in

solemn conclave, to review their joint work, to acknowledge its final completion, and to predict its impending downfall. This is beyond question the explanation of the wholesale appropriation of others' thoughts and language, which would otherwise be sheer plagiarism."

**The object that Vergil had in writing the Aeneid** is variously stated by writers. *Spence*, *Holdsworth* and *Warton* say that the poem was written with a **political object** to reconcile the Romans to the new order of things. This view is also held by Pope, who says that the poem had as much a political object as Dryden's Absalom and Achitophel; that its primary object was to **praise Augustus**, and the secondary one was to **flatter the Romans** by dwelling on the splendour of their origin. "Augustus is evidently typified under the character of Aeneas, both are cautious and wise in counsel; both are free from the perturbations of passion; they were cold, unfeeling, and uninteresting; their wisdom and policy were worldly-minded and calculating. Augustus was conscious that he was acting a part, as his last words show; and the contrast between the sentiment and conduct of Aeneas, whenever the warm impulses of affection might be supposed to have sway, likewise created an impression of insincerity. The characteristic virtue which adorns the hero of the Aeneid as the epithet *pius*, so constantly applied to him shows, was filial piety, and there was no virtue which Augustus more ostentatiously put forward than dutiful affection to Julius Caesar who adopted him."—BROWNE.

*Object of Aeneid.*

## METRE.

The Aeneid is written in the heroic metre of the Romans; viz.: the **dactylic hexameter.** This was the most ancient as well as the most dignified form of verse among the Greeks and Romans. It was cultivated at an early period, far beyond the beginnings of authentic history, as we find it in its most perfect shape in the poems of Homer and Hesiod, and the responses of the Delphic oracle. Ennius is said to have discarded the rude Saturnian metre of his predecessors, and to have introduced the hexameter among the Romans. Vergil is generally considered as the model of this kind of verse among the Latins.

*The dactylic hexameter.*

The dactylic hexameter consists, as its name implies, of **six feet**, the **first four** of which may be **dactyls or spondees**; the **fifth** is **usually dactyl**, and the **sixth invariably a spondee.** The following is the scheme :

| | | | | | |
|---|---|---|---|---|---|
| — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — $\overset{\cup}{—}$ |
| — — | — — | — — | — — | [— —] | |

## Rules for Quantity.

In scanning, the pupil should understand that his general knowledge of quantity must be constantly brought into use. For example, from the outset of his studies he has learnt that *-is* of the dat. and abl. plur. is long, and *-is* of the gen. sing. is short. So *-a* of the nom. is short, and *-a* of the abl. is long. He knows also that a vowel before a final *t* is short. The following special rules may be helpful; in fact to make scanning easy they must be continually referred to.

1. A **vowel before a vowel** in the same word is **short.** Exceptions *Aenēas* and many other proper names, *illīus*, etc.

2. A **vowel before two consonants (not a mute and liquid)** is **long by position.**

3. **Before a mute and liquid** (e.g., *pl. tr*) **a vowel is common.**

4. The prefix *re-* (back or again) and the enclitic *-que* are naturally short. They may of course be long by position.

5. Both for quantity and for elision (see sec. 5 below) the **letter h** does not count as a consonant. For instance, as in *hīc cūr|rūs fŭĭt|hoc*, v. 17, the *it* is short though coming before two consonants; and in *ātqu(e) hŏmĭn|um*, v. 65, *e* is elided as before a vowel. In *Samo ; hic*, v. 16, the pause prevents the elision of *o*.

## Peculiarities of Metre.

*No. of dactyls and spondees.*

1. For the **comparative number of dactyls and spondees** in the first four places no definite rule can be given. Generally speaking, the line is more smooth when the arrangement is varied to avoid monotony. A succession of dactyls may be used for various reasons, *e.g.*, quick motion, cp. B. I, 90,

*Īntŏnŭ|ērĕ pŏl(i), | ēt crēb|rīs mĭcăt|īgnĭbŭs|āethĕr,*

where the quick flashes of lightning and the instant peals of thunder fall in quick succession.

So in B. I, 150:

*Iāmquĕ făc|ēs ēt| sāxă vŏ|lānt fŭrŏr|ārmă mĭn|īstrāt:*

where the quick succession of brands and stones follows.

On the other hand a succession of spondees may be employed to describe a laboured effort: cp. B. I, 118.

*Ād|pār|ēnt rā|rī nānt|ēs īn| gūrgĭtĕ| vāstō.*

Here the slow spondees mark the struggling motions of the crew amid the waves.

So also a dignified gait may be imitated by successive spondees: B. I, 46.

*Āst ĕgŏ| quae dī|v(um) īncē|dō rē|gīnă Iŏv|īsquĕ.*

*Spondaic lines.*

2. Rarely the fifth foot is a spondee, in which case the line is called a **spondaic**[25] **line**: *e.g.*, B. I, 617.

*Tūn(e) īll(e)| Aēnē|ās quĕm| Dārdănĭ|ō Ān|chīsaē.*

(Note the absence of elision in *Dardanio.*)

*Word Caesura.*

3. When the last syllable of a word remains over, after the completion of a foot, that syllable is called a caesural syllable, in consequence of its being separated, or *cut off*, as it were, from the rest of the word in scanning the verse. The term **caesura**[26] is also applied to a pause or stress of the voice, which naturally rests on the caesural syllable. The melody of the verse depends in a great measure on the position of the caesura. The chief verse caesuras in the dactylic hexameter are:

*Verse Caesura.*

*Penthemimeral Caesura.*

(*a*) *Penthemimeral*[27] *Caesura* at the end of the first syllable of the *third* foot: B. I, 621.

*Aūxĭlĭ|ō Bē|lī; gĕnĭ|tōr tūm| Bēlŭs ŏ|pīmām.*

*Hephthemimeral Caesura.*

(*b*) *Hephthemimeral*[28] *Caesura*, at the end of the first syllable of the *fourth* foot: B. I, 441.

*Lūcŭs ĭn| ūrbĕ fŭ|īt mĕdĭ|ā, lae|tīssĭmŭs| ūmbrae.*

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[25] In Vergil we have 28 spondaic lines: 17 of these end in a quadrisyllable, 9 in a trisyllable, 2 in a monosyllable.

[26] Called by the Greeks τομή, *a cutting.*

[27] From πέντε, *five;* ἥμι, *half;* μέρος, *a part*, or *foot:* hence the *fifth-half-foot* caesura. This is also called the *strong* or *masculine* caesura.

[28] From ἕπτα, *seven;* ἥμι, *half;* μέρος, *a part* or *foot;* hence the *seventh-half-foot* caesura.

*Trochaic Caesura.*

(*c*) *Trochaic*[29], after the *trochee* of the *third* foot: B. I, 608.

*Lūstrā|būnt cōn|vēxă," pŏl|ūs dūm| sīdĕră| pāscēt.*

*Bucolic. Caesura.*

(*d*) *Bucolic*[30] *Caesura*, at the end of the dactyl of the *fourth* foot when this foot is a dactyl and ends the word: B. I, 154.

*Sīc cūnct|ūs pĕlă|gī cĕcĭ| dīt frăgŏr|" aethĕră| pōstquam.*|

It may be observed, generally, that a verse may have one, two, or three caesuras; that verse, however, is best divided in which the sense pause and the caesural pause coincide as in each case given above.

*Last word in the line.*

4. The last word in a dactylic hexameter line is for the most part a dissyllable,[31] or a trisyllable. A quadrisyllable is rarely allowed, except in the case of a proper name. Sometimes, but rarely, a monosyllable is employed at the end of a line, and generally in the case of *est*, and then usually with an elision: B. I, 105.

*Dāt lătŭs|; īnsĕquĭ|tūr cŭmŭl|ō" prae|rūptŭs ă|quae mōns.*|
*Explōr|ārĕ lăb|ōr," mĭhĭ| iūssă căp|ēssĕrĕ| fās ēst*|
*Ac vĕlŭ|tī māg|n(o) īn pŏpŭl|ō" cūm| saepĕ cŏ|ōrt(a) ēst*|

*Metrical figures.*

5. **Metrical figures**:

*Elision.*

(*a*) **Elision** occurs when a word ending in a vowel or diphthong, or with the letter, -*m* preceded by a vowel and the following word begins with a vowel, diphthong, or the letter *h*. When such is the case, the last syllable of the word so ending with a vowel, diphthong, or the letter -*m* preceded by a vowel is elided, *i.e.*, struck out together, and in scansion is not regarded as a part of the verse, *e.g.*,

(1) B. I, 95:
*Quīs ān|t(e) ōră pă|trūm Trō|iae sŭb| moenĭbŭs| āltīs.*

(2) B. I, 210:
*Īllī |sē prae|d(ae) ăccīng|ūnt dăpĭ|bŭsquĕ fŭ|tūrīs.*|

(3) B. I, 180:
*Aenē|ās scŏpŭ|l(um) īntĕrĕ|ā cōn|scēndĭt, ĕt| ōmnēm.*

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[29] Also called the *weak* or *feminine* caesura.

[30] So called because often employed by Vergil in his pastoral or Bucolic poetry. This caesura is common in the poems of Theocritus.

[31] Leaving out the three unfinished lines in the first book of the Aeneid we have 420 dissyllabic; 323 trisyllabic; 8 monosyllabic; 2 quadrisyllabic endings.

(4) B. I, 213:

*Mĭttĭtĕ|; fŏrsăn ĕt| haēc ō|līm mĕmĭn|īssĕ iŭv|ābīt.*

(5) B. I, 246:

*Īt mărĕ| prōrūpt(um)| ēt pĕlăg|ō prĕmĭt| ārvă sŏn|āntī.*

In (1) the vowel *-e* in *ante* is elided, *i.e.*, left out in scansion before the vowel *o-* in the next word *ora.*

In (2) the diphthong *-ae* in *praedae* is elided before *accingunt.*

In (3) the *-um* is elided before the *interea.*

In (4) *et* is not affected in scansion by the *h* in *haec.*

In (5) *-um* in *proruptum* is elided before *e-* in *et.*

(*b*) The *non-elision* of a final vowel or diphthong before an initial vowel, *h* or diphthong is called a **hiatus**, *e.g.*, *Hiatus.*

B. I, 16:

*Pōsthăbĭ|tā 'cŏlŭ|īssĕ Să|mō, hīc| īllĭus |ārmă.*

B. I, 617:

*Tūne īlle | Āenē|ās quēm | Dārdănĭ|ō Ān|chīsae.|*

The first *hiatus* may be explained by the rule that in the case of a proper noun, and a sense pause, the *hiatus* is admissible. In the second example considerable license is admitted in the case of a proper noun.

(*c*) **Synaeresis** is defined as the union of two vowels in sound which should be properly pronounced separately: as *-ei* in *Oilei*; *-eu* in *Ilioneus*; *-ei* in *deinde.* This figure is also called **Synizesis**; *e.g.*, *Synaeresis*

B. I, 120:

*Iām vălĭ|dam Īlĭŏn|ei nāv|ēm, iām |fōrtĭs Ă|chātae.*

B. I, 195:

*Vīnă bŏn|ūs quae |deindĕ căd|īs ŏnĕr|ārăt Ăc|ēstēs.*

(*d*) **Synapheia** is the principle of continuous scansion. It sometimes happens that a final vowel, diphthong, or *-m* preceded by a vowel at the end of a line is elided before the initial vowel, diphthong, or *h* at the beginning of the next line; *e.g.*, *Synapheia.*

B. I, 332:

*Iāctē|mūr dŏcĕ|ās īg|nār(i) hŏmĭ|nūmquĕ lŏ|cōrūm|qu(e)*

*Ērrāmus.*

So also in B. I, 448:

*Aĕrĕă| cŭi grădĭ|būs sūr|gēbānt |līmĭnă,| nēxae|que*
*Aere trăbēs.*

In these lines the final vowel in *-que* is struck out before the initial vowel in the first word of the succeeding line.

*Hypermetrical lines.* There are altogether twenty-one hypermetrical lines in Vergil.

(*e*) **Ictus** is the beat of the foot which corresponds with the elevation of the voice (ἄρσις). This naturally falls on the first syllable of the foot, and we, therefore, find cases occurring in which a syllable naturally short is lengthened, simply from its occupying the natural position of a long syllable.

(1) B. I, 308:
*Quī tĕnĕ|ānt, n(am) īn|cūltă vĭ|dēt, hŏmĭn|ēsnĕ fĕr|aenĕ.*

(2) B. I, 478:
*Pēr tērr(am) |ēt vēr|sā pūl|vīs īn|scrībĭtŭr |hāstā.|*

(3) B. I, 651:
*Pērgămă |cūm pĕtĕ|rēt īn|cōncēss|ōsqu(e) hўmĕn| aeos.*

(4) B. I, 668:
*Lītŏră | iăctē|tūr, ŏdĭ|īs Iū|nōnĭs ĭn|īquae.*

## THE TROJAN WAR.

Like Homer's Iliad and Odyssey, the Aeneid is based upon events supposed to have happened in that legendary and romantic episode known as the Trojan War. These events, as depicted in literature, are almost entirely poetic and not in the strict sense historical. The legend is that once there was a wealthy and powerful city named Ilium or Troja on the coast of Asia Minor. In a contest between the three goddesses, Venus, Juno and Minerva, for the Apple of Discord, Venus was awarded the prize by the young Trojan prince Paris (or Alexander), son of King Priam. Paris, who at the time was being brought up as a shepherd boy on Mt. Ida and had been chosen judge for the contest, was bribed by Venus with the promise that she would give him the most beautiful woman in the world for wife. This woman proved to be Helen, wife of Menelaus, king of Sparta.



*Helen of Troy.* SIR FRED'K LEIGHTON

Paris, on a visit to the court of Menelaus during the absence of the latter, enticed Helen to elope with him to Troy. Menelaus, to recover his wife and punish the Trojans for harboring her, assembled a large army of Greeks, led by various petty Grecian kings and commanded by Menelaus' brother Agamemnon, king of Argos and Mycenae. This army laid siege to Troy. After the siege had lasted ten years, by the stratagem of a huge wooden horse filled with soldiery the city was captured and burnt, and all but a remnant of the inhabitants put to the sword. This remnant scattered to different localities around the coast of the Mediterranean. According to the Roman legend, Aeneas, led by the Fates, conducted a party of Trojans to the west coast of Italy and there founded the colony from which afterwards grew the "Eternal City," Rome.

## STORY OF THE AENEID.

*Ancestors of Aeneas.*

Aeneas was the son of Anchises and Venus, and thus connected with the royal family of Troy. In the earlier stages of the war he did not take any part, and not till his flocks were driven from Mount Ida by Achilles did he lead his followers against the Greeks. When the Greeks, after a siege of ten years, took the city, according to Vergil, Aeneas carries off on his shoulders the aged Anchises, takes young Ascanius by the hand while Creusa follows behind, and escapes to Mount Ida. His wife Creusa, in the confusion of the siege, is lost in the darkness. He appears to have left the burning city at the end of the war, when, with a fleet of twenty vessels and a number of followers, he set sail from Troy in quest of lands destined by the fates. He first lands in Thrace, and begins to build a city, but is deterred by the ghost of the murdered Polydorus. Next he sails to Delos, then to Crete, where the Penates appear to Aeneas, and declare his destined home to be in Italy, the native land of Dardanus. Again he sets sail and is driven by a storm to Strophades, Leucadia, and Chaonia where he finds Helenus, a seer, son of Priam, and king of that country, who tells Aeneas to sail round Sicily. The ships of Aeneas land in the country of the Cyclops Polyphemus, near Aetna, when Achaemenides, whom Ulysses had left behind in the cave of the Cyclops, advises them to flee from the land of Polyphemus.

*Leaves Troy*

*Wandering of Aeneas. Lands at Thrace.*

*At the Strophades.*

*At Sicily.*

Guided by Achaemenides, Aeneas passes Scylla and Charybdis and lands at Drepanum, where Anchises dies. He then starts out for Italy, but stress of weather drives him on the coast of Africa, near Karthage. Juno, aware that Rome one day would conquer her beloved Karthage, had an unrelenting hatred against Aeneas, and instigated Aeolus to let loose the winds and wreck the Trojan fleet. Neptune, however, interferes in time and calms the troubled waves. The Trojans find a sheltered harbour for the seven remaining ships and soon they land. They afterwards discover that they are on the coast of Africa. Juppiter had meanwhile despatched Mercury to prepare Dido to give a kind welcome to the shipwrecked followers of Aeneas. Surrounded by a cloud, and invisible to all, Aeneas and Achates go to explore the country. They see the towers and walls of the youthful city, and are surprised to find their missing comrades holding audience with the queen. Under the guise of Ascanius, Cupid is sent by Venus to kindle love in the breast of Dido. Dido is married to Aeneas. Other fortunes the fates had in store for him. Mercury is sent to remonstrate with Aeneas. In spite of the love and entreaties of Dido, the order is given to sail, and once more the Trojans steer for Italy. Dido, through grief for her fickle lover, mounts the funeral pile and stabs herself, and then her attendants burn her body. He arrives a second time at Drepanum, and then for nine days celebrates the funeral games in honour of his dead father, Anchises. While the games were in progress, some of the Trojan women, despairing of ever having a settled home, fire the ships. Juppiter sends rain and puts out the fire, but not till after four ships are destroyed. Aeneas leaves in Sicily all the elderly people and all weary of roaming, where they found Segesta. The rest sail for Italy and land at Cumae. Then he meets the Sibyl, under whose guidance he descends to the lower world and learns the full details of his future life. Latinus, king of the land on which Aeneas landed, had a daughter Lavinia, whose hand is sought for by Turnus, king of the Rituli. The Latins summon allies from all sides to repel the foreigners, while Aeneas obtains the aid of Evander, and seeks the assistance of the Etrurians. While he is absent, the Trojan camp is attacked without success by Turnus and the Latins. Aeneas

*At Karthage*

*Dido kills herself.*

*Arrives at Sicily a second time.*

*Founds Segesta.*

*Wars in Italy.*

returns and displays his prowess in battle. He slays Mezentius, the Etruscan, and Turnus, and afterwards marries Lavinia.

## THE CONTENTS OF THE FIRST BOOK.

The poet invokes the Muse to sing of the wanderings of Aeneas o'er the deep, and his sufferings while attempting to lay the foundations of imperial Rome. The trials of the hero are ascribed to the unrelenting rage of cruel Juno. *The invocation of the Muse: 1-11.*

Karthage, a city of Africa, was founded of yore by settlers from Tyre. This city, rich in wealth and proud in war, was cherished by Juno before all other places. She, however, was apprehensive of its destruction because she had heard that a remnant of the Trojans were sailing o'er the sea, whose descendants were destined in after days to overthrow her beloved Karthage. The slight offered to her beauty in the decision of Paris, son of Priam, the late king of Troy, and the honours lately heaped on Ganymede tended to foster her burning hate, and she accordingly determined to keep the Trojans away from Italy. *The reasons for Juno's hatred against the Trojans: 12-33.*

The Trojans had left the port of Drepanum in Sicily, where Anchises, the father of Aeneas, had died, and were dashing through the foaming brine with brazen keel. Juno comes to Aeolus, the god of winds, and instigates him to send a storm to overwhelm the Trojans in the deep. In case he carries out her purpose, she promises the fairest of all her nymphs, Deïopeia, as a wife. *Juno's proposal to Aeolus: 34-80.*

Aeolus lets loose the winds, and in an instant the East, South, and South-West winds lash the waves into fury. Then follow the shrieks of the sailors, the creaking of cables, the darkening clouds which veil the sky and brood o'er the deep, the peals of thunder, the gleaming lightning. While all things threatened instant death, Aeneas wishes that he had died at Troy before his father's eyes. One ship—that commanded by the trusty Orontes—went down and the rest are disabled. *The storm breaks forth 80-123.*

Meanwhile Neptune, the lord of the main, felt that a storm had been let loose, and great was his wrath, as he knew well the wiles of his sister Juno and her wrath against the Trojans. He summons to him the winds, and upbraids their king for *Neptune calms the storm: 124-156.*

his presumption in allowing them to have free scope. The sea is calmed by the soothing words of the lord of the sea.

*The weary Trojans land: 157-179.*

The toil-worn crew of Aeneas make for the nearest shores, and turn to the coasts of Africa. There is a bay, protected by an island, affording a safe shelter from every wind, and in this Aeneas takes refuge, with seven ships saved out of twenty. The weary Trojans land. Achates strikes a spark from the flint and tries to start a fire. The corn damaged by the waves is brought out of the vessels, and bruised to make a meal for the shipwrecked Trojans.

*Aeneas mounts a rock: espies deer: shoots seven and divides the number among the surviving ships: 180-222.*

Aeneas, in the meantime, mounted a cliff in hopes of seeing some of the tempest-tossed ships that he had missed. No vessel is in sight. He espies, however, three stags, each followed by a herd of deer, on the shore. Seizing a bow and arrows from his trusty henchman Achates, he lays low seven of the deer. He returns to the harbour and divides the number equally among the ships—one to each. He also distributes the wine which kind Acestes had given to the Trojans as they were leaving Sicily. With words of cheer he bids his comrades bear up under their hardships. They then prepare the meal and enjoy their repast, after which they talk for a long time of the fate of their lost comrades.

*Venus complains to Juppiter of the promises unfulfilled and of the woes of the Trojans: 223-250.*

Juppiter, meanwhile, was gazing on the realms of Africa when Venus, with tearful eyes reminds "the father of gods and men" of the promises that he had uttered as to the destiny of the Trojans. Juppiter bids her spare her fears, assuring her that the decrees of the fates are immutable and that she shall yet behold the Trojan Aeneas wage a great war in Italy, subdue hostile tribes, build walls, reign in Latium, and subdue the Rituli. Iulus (also called Ascanius), son of Aeneas, shall reign in Lanuvium and shall fortify Alba Longa. After a period of three hundred years, Ilia, a priestess, shall bear to Mars twin sons, Romulus and Remus, and these shall found an empire to which shall be set "no bounds of realm, no term of years." Even cruel Juno shall join in cherishing the Romans as "lords of the world". As years roll on Greece shall be subdued, and Honor and Vesta shall rule the world and the dread Gates of War shall be closed for ever.

Mercury is sent from heaven to inspire in Dido, the queen

of Karthage, a friendly feeling towards the Trojans who are shipwrecked on her shore.

*Mercury is sent to earth: 297-304.*

All night long after the meal Aeneas broods o'er his own woes and the lot of his comrades. As soon as day dawns he determines to go forth and explore the shores to which he had come in his wanderings. After safely mooring his fleet under the shelter of a rock, he sallies forth with trusty Achates. In the midst of a wood he meets his mother, who was dressed like a Spartan huntress. Venus enquires whether Aeneas had seen any of her sisters wandering there. After telling Venus that he had seen no one, he hints that her look is more than human, and that she is evidently of divine race: he begs her to lighten their sorrows, and tell to what land they had come.

*Aeneas meets his mother: 305-334.*

Venus tells him he is in Africa and then unfolds the story of Dido's wrongs: how the queen, who was from Tyre, had a husband Sychaeus, and a brother Pygmalion in wickedness far beyond other men; how the savage Pygmalion killed the unwary Sychaeus at the altar; how the young Dido collected some companions, sailed away to the west and came to the spot on which the rising city of Karthage was now being built.

*Venus tells the tales of Dido's wrongs: 335-371.*

Aeneas tells his name and his race. Italy is the goal of his wanderings. With twenty ships he embarked on the sea, the mother-goddess guiding his course, but only seven battered ships remain.

*Aeneas tells his tale: 372-386.*

She announces to him that his comrades, whom he thought lost, will be safe. She points out twelve swans, with joyous notes circling in the air; so the twelve ships with full sail are either entering or have entered the harbour. At the end of her prophecy he recognizes his mother, who shrouds them in a cloud, so that no one may see them, though they may see all. She takes Aeneas and Achates veiled in this cloud to Karthage.

*Venus draws a happy omen and reveals herself: 387-417.*

Aeneas, from the hill o'erlooking Karthage, admires the buildings, where lately stood rude Numidian huts. Eagerly the Carthaginians ply their work, some building walls, others a citadel; some choosing sites for houses, and marking out the boundaries with a furrow; others digging a harbour,

*Description of Karthage: 418-430.*

and others still laying the foundations for a high theatre. Among the throng he mingles still unseen.

*Aeneas examines the temple: 430-440.*

*Walls of a temple: 441-493.*

In the midst of the city is a sacred grove, where Dido was building a temple in honour of Juno. While Aeneas was waiting for the arrival of the queen, he examines with scrutinizing gaze each object in the great temple. Here he sees depicted the scenes of the Trojan war, the crested Achilles pursuing in flight the Trojans, the snow white tents of Rhesus, the flight of Troilus, the procession of Trojan women going to the temple of Minerva to propitiate the dread goddess, the dragging of Hector round the walls of Troy: all these scenes and many more were witnessed by Aeneas.

*The queen with her retinue enters the temple: 494-519.*

Meanwhile the queen, attended by her courtiers, enters the temple. With all the graceful dignity of Diana, when she leads the dance, Dido enters the temple and takes her seat as queen and judge of her subjects. Aeneas sees, also amid the throng attending the queen, Antheus, Sergestus, and the valiant Cloanthus, and other Trojans supposed to be lost.

*Ilioneus, the spokesman of the Trojans speaks: Dido replies: 520-578.*

Ilioneus tells Dido that they are a shipwrecked remnant of the Trojans on their way to Italy. He also hints at the probable loss of Aeneas. Dido assures them of her assistance and protection, and promises them that she will send them to Sicily, if they desire it, or allow them to settle at Karthage. As for Aeneas, she promised to send trusty men to see whether he had been cast on shore, or not.

*The mist dissolves: 579-612.*

The cloud which had enshrouded the forms of Aeneas and Achates now parts and immediately Aeneas shone forth in beauty amid the clear light, declaring himself. With grateful heart he prays for a blessing on Dido for her kindness to his comrades.

*Dido welcomes him: 613-642.*

Dido welcomes Aeneas to her palace, which was furnished with princely splendour for the approaching banquet. She also proclaims a public festival.

*Aeneas sends for Iulus: 643-656.*

Aeneas sends Achates to the fleet to bring Iulus (also called Ascanius) to the city. Gifts also were to be brought from the ships as presents for the queen.

*Venus substitutes Cupid for Ascanius: 657-696.*

The wily goddess Venus, meanwhile causes Cupid to be transformed in form and mien into Ascanius, and acccompany the faithful Achates with presents to the queen.

The Trojans and Tyrians, amid the joyous halls, recline on the embroidered couches. The gifts of Aeneas are admired by all. Cupid embraces Aeneas and then Dido, and both the Trojan leader and the Karthaginian queen are inspired with mutual flame.

*Amid the splendour of the feast Cupid inspires the queen with love: 697-722*

After the first part of the banquet, the tables are withdrawn and golden goblets crowned with wine are set before the guests. The queen prays that this day may be long remembered by the Tyrians. A libation is then poured on the table and the cup is handed to the courtiers of the queen to drink. The long haired Iopas sings songs taught him of yore by great Atlas. At the request of the queen Aeneas is asked to tell the story of the Fall of Troy, which occupies Books II and III of the Aeneid.

*The libation: invocation of the gods: song of Iopas: 723-756.*

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## A LITERARY STUDY OF BOOK I.

### The Aeneid as a work of art.

The Aeneid is a work of art and as such deserves to be *read* and *admired*, not merely *translated*, in our schools. It is Poetry. It is a thing of beauty. It appeals to the imagination as few works of art in the world's history have been able to do. It was written to please, to stir the finer and grander emotions, not to instruct. It was written to rouse a nation to enthusiasm over its own boasted ancestry. It is one of the few great Epics of literature. It has a hero and has a plot. It is tragic, grand and sublime, and at the same time it abounds in passages picturesque, beautiful and pathetic.

### The Artistic grouping of the pictures in Book I.

Those students whose privilege it is to study Book I of the Aeneid have, like Aeneas in the temple of Queen Dido, an opportunity of viewing at the very threshold of this great work a panorama of beautiful and romantic pictures, artistically grouped by a master hand. Let us pause as we enter and take a rapid survey of the whole.

1. The weary hero near the end of his wanderings arouses the anger of the mighty Queen of Heaven.

2. She enlists the aid of the God of Winds.—The Storm and the Shipwreck.

3. Neptune rises from the sea, rebukes the winds and lulls the storm.

4. Aeneas consoles his comrades on the shore. (Note the exquisite beauty and harmony of the picture of the haven of refuge.)

5. Juppiter in fatherly contemplation of the world below.—Venus tearfully pleads with him on behalf of her beloved Trojans.—Jove's consoling kiss.—He depicts the future glories of Rome.—"*Parce metu, Cytherea.*"

6. Mercury, the winged messenger of the gods, descends to Karthage on his errand of peace.

7. Venus disguised as a huntress intercepts Aeneas. She tells of Dido and Karthage and reassures her son.—Revealing herself in all her god-like beauty, she departs.

8. Aeneas journeys on.—From a hill-top he views the newly building city. He enters, surrounded and hidden by a cloud.

9. The temple of Juno.—Pictures from the war of Troy.—Aeneas' astonishment and new gleam of hope. (Note the *poetic irony.* It is in the temple of the very goddess who drove him on this shore that Aeneas finds deliverance.)

10. Enter Dido in queenly splendour.—Sudden appearance of the shipwrecked comrades of Aeneas.—Their appeal for protection and their kindly welcome.—Aeneas revealed.

11. The Banquet.—Cupid substituted for the boy Iulus (note the tender appeal of Venus to her son).—Dido luxuriates in the presence of Aeneas and all unconscious fondles the boy of the fatal dart.

## Passages of Special Beauty.

V.V. 34-49—Juno's Anger :

Note the fine contrast between the happy mariners swiftly ploughing through the deep and the sullen anger of the goddess gradually rising to passionate rage.

V.V. 51-63.—The Cave of the Winds :

The struggling pack howling to get free.—The King with his sceptre on high controls them.—(Note the elaborate Personification.)

V.V. 81-123—The Storm :

The winds rush forth as to battle—the billows rise—the men shout—the cordage creaks—" black night broods o'er the deep "—the lightnings flash—the sailors are terrified and Aeneas despairs. (Observe the Method in the details.)

V.V. 124-156.—Neptune lulling the Storm:

His fine rage at the usurpation of his authority.—His imperious dismissal of the winds.—His angry message to Aeolus—the elaborate Simile.—(How do the details of the Simile accord with the original? Is it the *manner* of quelling the storm or the *effect* that is illustrated? Is the attitude of the winds to Neptune one of reverence or one of fear? Does "*pectora mulcet*" really apply to Neptune?)

V.V. 159-169.—The Haven of Refuge:

Observe the Method: the approach—the quiet bay inside—vista of woods in the back-ground—the cave and abode of the Nymphs on the shore—the general air of peace and security that pervades the picture.

V.V. 198-209.—Aeneas consoling his Companions:

A fine example of that sweetness and tender melancholy that pervade the pathos of Vergil; *e.g.*, "*o passi graviora,*"—"*forsan et haec olim meminisse iuvabit,*"—"*spem vultu simulat, premit altum corde dolorem.*"

V.V. 419-436.—The newly building City:

Note the point of view—the variety of details impressing the busy nature of the scene—this further emphasized by the simile of the bee-hive.

A Pair of Portraits:

V.V. 496-502—Dido.

V.V. 588-593—Aeneas.

V.V. 664-688—Venus' appeal to Cupid.

V.V. 697-711—The Banquet.

V.V. 712-722—Dido and Cupid.

**Book I. essentially dramatic.**

Examine the following dramatic scenes:—

1. Juno and Aeolus.
2. Neptune rebuking the winds.
3. Venus and Juppiter.
4. Venus and Aeneas on the road to Karthage.
5. Scene in the temple of Juno.
   Aeneas gazing at the pictures.

Entry of Dido.
The companions of Aeneas supplicate Dido.
Revelation of Aeneas.
(This in itself constitutes a miniature drama.)

6. Venus and Cupid.

7. The Banquet.
A spectacular close.

**The Supernatural in Book I.**

Juno—the Queen of Heaven in offended dignity.

Neptune—the Ruler of the Sea—resents interference with his domain and defies Juno.

Juppiter—the kindly though powerful Ruler of Heaven.—His omnipotent and final decree fixing the destinies of Rome.

Venus—the goddess mother of our hero.
She supplicates Juppiter.
Smooths the way for Aeneas.
Outwits Juno by calling in the aid of Cupid.

Mercury—the winged messenger of the gods.

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## HISTORY OF VERGIL'S TEXT.

Not the least of the advantages to be derived from the study of the Classics is the ability to project one's self into the spirit of the past. The effect of this in widening one's mental view, in increasing his sympathies for *man as man*, need not here be dwelt upon. That we may be able to carry our pupils back with us through the centuries to Vergil's own time, until they virtually live amid his surroundings, and breathe the atmosphere of his early influence, is a "consummation devoutly to be wished." A knowledge of the stages through which Vergil's text has passed before reaching us in the garb of a nineteenth century school edition, may be helpful to this end.

The young student of Vergil is very apt to forget that the neatly printed, carefully punctuated text he uses at school, is not at all like the text as it left the hands of Vergil, or as it was circulated amongst school-boys and Vergil's numerous other readers of the first twelve centuries. He may find it hard to realize that within fifty years after

the poet's death the Aeneid was a school text-book, thumbed and conned by Roman boys and expounded by Roman schoolmasters.

A glance at the facsimile on page xxxi will give the pupil some idea of those early characters which were the only means of reproducing the writings of Vergil. When he hears of corrupt passages and disputed readings, let him bear in mind that the first copies were made by hand and with great labour, by persons who perhaps did not in all cases understand what they were copying; that there were countless chances of mistaking Vergil's own handwriting in the first place; and that as the centuries of copying went on these chances increased greatly. It is not strange that Vergil's own handwriting has not come down to us, when we remember that none of the many copies made during the first three or four centuries are extant. In having one as early as the 4th or 5th century we are fortunate, for in the case of many other Latin writers we have nothing earlier than the 8th or 9th century.

All this time, however, Vergil was being read, studied and annotated. We hear of one commentator who said that he had seen a man who had once seen a genuine piece of Vergil's own handwriting. Servius made profuse annotations in the third or fourth century. Other grammarians of that age quoted whole lines from Vergil to illustrate their expositions of syntax, so that even from these quotations an almost complete text could be built up.

But the ground-work of all modern text criticisms is to be found in four great MSS. of the 4th and 5th centuries. These, verified by the earlier grammarians, who must have quoted from independent sources, are in all disputes the ultimate court of appeal. But even these are not conclusive, for the grammarians supply readings that are to be found in none of them. It is altogether likely that the four great MSS. were all based on one common "Archetype" or original copy, and that whatever mistakes this copy contained have been perpetuated as the genuine text of Vergil. Hence editors can with impunity go on "conjecturing" and "emending" for all time.

## The four great MSS. are:

1. **'Vatican,'** usually designated by critics F.; at present to be seen in the Vatican Library at Rome; probably of the 4th century.

2. **'Medicean,'** M.; in the Laurentian Library at Florence; probably of the 5th century.

3. **'Palatine,'** P.; in the Vatican Library, brought thither from the

Palatine Library at Heidelberg on its capture by the Bavarians in 1622; probably of the 4th century.

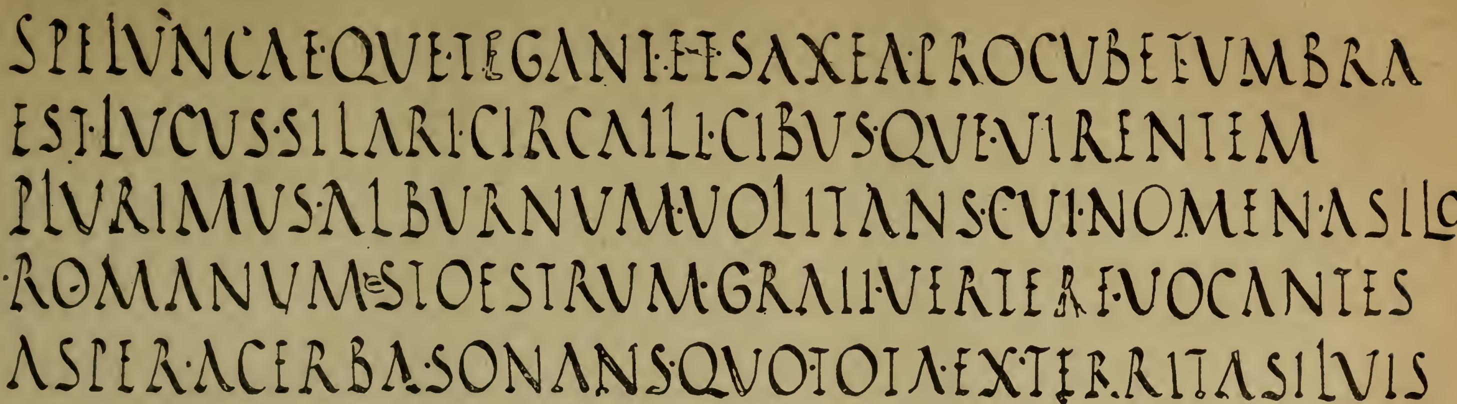
4. '**Roman,**' **R.**; in the Vatican Library. The character (large capitals: see facsimile, which is reduced one half from the original size) resembles that found on the walls of Pompeii, and inscriptions of the 1st and 2nd centuries; but it is probably of the 4th or 5th century. The great critic Ribbeck ranks R. as the least reliable of the four, and justly so, as may be judged from the palpable errors in the passage contained in the facsimile.

After these came the countless small letter MSS. of the 8th and 9th centuries, based upon the great four.

The period of scientific criticism, of printed editions and elaborate commentary, dates from the Revival of Learning in the 15th century. The most noted editors of modern times are Heyne, Wagner, Forbiger, Conington, Nettleship, Ribbeck and Dr. Henry. The last named was an indefatigable Irish physician, who spent several years on the continent consulting and comparing MSS., in which work he was ably assisted by his daughter. He has left two monumental works entitled 'Aeneidea' and 'Twelve Years' Voyage of Discovery in the First Six Books of the Aeneis.' The other commentators are frequently referred to.

The best English poetical translations of Vergil are those by Conington and by Bowen, and the best prose versions are by Mackail, and by Lonsdale and Lee.

Facsimile of Codex Romanus (4th or 5th Century) of Vergil, Geo. III., 145-149, illustrating the earliest approach extant to Vergilian handwriting. For purposes of printing reduced almost one half.



Reprint in Modern Capitals :—

SPELVNCAE·QVE·TEGANT·ET·SAXEA·PROCVBET·VMBRA
EST LVCVS·SILARI·CIRCAILI·CIBVS·QVE·VIRENTEM
PLVRIMVS·ALBVRNVM·VOLITANS·CVI·NOMEN·ASILO
ROMANVM·eSTOESTRVM·GRAII·VERTERE·VOCANTES
ASPER·ACERBA·SONANS·QVO·TOTA·EX·TERRITASILVIS

Representation in a modern text :—

speluncaeque tegant et saxea procubet umbra.
est lucos (MS lucus) Silari circa ilicibusque virentem
plurimus Alburnum volitans, cui nomen asilo
Romanum est, oestrum Grai vertere vocantes,
asper, acerba sonans, quo tota exterrita silvis



*Juno.*



VERGIL, THE ROMAN POET.

# P. VERGILI MARONIS AENEIDOS

## LIBER PRIMUS.

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*Preface and Invocation.*

ILLE ego, qui quondam gracili modulatus avena
carmen, et egressus silvis vicina coegi
ut quamvis avido parerent arva colono,
gratum opus agricolis ; at nunc horrentia Martis
arma virumque cano, Troiae qui primus ab oris
Italiam fato profugus Lavinaque venit
litora, multum ille et terris iactatus et alto
vi superum, saevae memorem Iunonis ob iram,
multa quoque et bello passus, dum conderet urbem
inferretque deos Latio, genus unde Latinum
Albanique patres atque altae moenia Romae.
  Musa, mihi causas memora, quo numine laeso,
quidve dolens regina deum tot volvere casus
insignem pietate virum, tot adire labores
inpulerit. tantaene animis caelestibus irae ?

*The story begins; origin of Juno's hatred of Troy.*

urbs antiqua fuit—Tyrii tenuere coloni—
Karthago, Italiam contra Tiberinaque longe
ostia, dives opum studiisque asperrima belli;
quam Iuno fertur terris magis omnibus unam
posthabita coluisse Samo: hic illius arma,
hic currus fuit; hoc regnum dea gentibus esse,
si qua fata sinant, iam tum tenditque fovetque.
progeniem sed enim Troiano a sanguine duci
audierat, Tyrias olim quae verteret arces;
hinc populum late regem belloque superbum
venturum excidio Libyae: sic volvere Parcas.
id metuens veterisque memor Saturnia belli,
prima quod ad Troiam pro caris gesserat Argis—
necdum etiam causae irarum saevique dolores
exciderant animo; manet alta mente repostum
iudicium Paridis spretaeque iniuria formae,
et genus invisum, et rapti Ganymedis honores—
his accensa super, iactatos aequore toto
Troas, reliquias Danaum atque inmitis Achilli,
arcebat longe Latio, multosque per annos
errabant acti fatis maria omnia circum.
tantae molis erat Romanam condere gentem.

*The Trojans, leaving Sicily, arouse the anger of Juno.*

vix e conspectu Siculae telluris in altum
vela dabant laeti et spumas salis aere ruebant,
cum Iuno aeternum servans sub pectore vulnus
haec secum: 'mene incepto desistere victam,
nec posse Italia Teucrorum avertere regem?
quippe vetor fatis. Pallasne exurere classem
Argivom atque ipsos potuit submergere ponto
unius ob noxam et furias Aiacis Oili?
ipsa Iovis rapidum iaculata e nubibus ignem
disiecitque rates evertitque aequora ventis,
illum exspirantem transfixo pectore flammas
turbine corripuit scopuloque infixit acuto;

ast ego, quae divom incedo regina, Iovisque
et soror et coniunx, una cum gente tot annos
bella gero. et quisquam numen Iunonis adorat
praeterea, aut supplex aris inponet honorem?'

*She visits the home of Aeolus, God of the Winds.*

talia flammato secum dea corde volutans
nimborum in patriam, loca feta furentibus Austris,
Aeoliam venit. hic vasto rex Aeolus antro
luctantes ventos tempestatesque sonoras
imperio premit, ac vinclis et carcere frenat.
illi indignantes magno cum murmure montis
circum claustra fremunt; celsa sedet Aeolus arce
sceptra tenens, mollitque animos et temperat iras:
ni faciat, maria ac terras caelumque profundum
quippe ferant rapidi secum verrantque per auras:
sed Pater omnipotens speluncis abdidit atris
hoc metuens, molemque et montes insuper altos
inposuit, regemque dedit, qui foedere certo
et premere et laxas sciret dare iussus habenas.

*Her appeal for help and the god's reply.*

ad quem tum Iuno supplex his vocibus usa est:
'Aeole, namque tibi divom Pater atque hominum rex
et mulcere dedit fluctus et tollere vento,
gens inimica mihi Tyrrhenum navigat aequor,
Ilium in Italiam portans victosque Penates:
incute vim ventis submersasque obrue puppes,
aut age diversos et disiice corpora ponto.
sunt mihi bis septem praestanti corpore Nymphae,
quarum quae forma pulcherrima Deiopea,
conubio iungam stabili propriamque dicabo,
omnes ut tecum meritis pro talibus annos
exigat et pulchra faciat te prole parentem.'
Aeolus haec contra: 'tuus, o regina, quid optes,
explorare labor; mihi iussa capessere fas est.
tu mihi quodcumque hoc regni, tu sceptra Iovemque

concilias, tu das epulis accumbere divom,
nimborumque facis tempestatumque potentem.'

*The Storm.*

haec ubi dicta, cavum conversa cuspide montem
inpulit in latus: ac venti velut agmine facto,
qua data porta, ruunt et terras turbine perflant.
incubuere mari, totumque a sedibus imis
una Eurusque Notusque ruunt creberque procellis
Africus, et vastos volvunt ad litora fluctus.
insequitur clamorque virum stridorque rudentum.
eripiunt subito nubes caelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
intonuere poli et crebris micat ignibus aether,
praesentemque viris intentant omnia mortem.
extemplo Aeneae solvuntur frigore membra;
ingemit, et duplices tendens ad sidera palmas
talia voce refert: 'o terque quaterque beati,
quis ante ora patrum Troiae sub moenibus altis
contigit oppetere! o Danaum fortissime gentis
Tydide, mene Iliacis occumbere campis
non potuisse tuaque animam hanc effundere dextra,
saevus ubi Aeacidae telo iacet Hector, ubi ingens
Sarpedon, ubi tot Simois correpta sub undis
scuta virum galeasque et fortia corpora volvit?'

*The wreck of the fleet.*

talia iactanti stridens Aquilone procella
velum adversa ferit fluctusque ad sidera tollit.
franguntur remi; tum prora avertit et undis
dat latus; insequitur cumulo praeruptus aquae mons.
hi summo in fluctu pendent, his unda dehiscens
terram inter fluctus aperit; furit aestus harenis.
tres Notus abreptas in saxa latentia torquet,
(saxa vocant Itali mediis quae in fluctibus Aras,
dorsum inmane mari summo); tres Eurus ab alto
in brevia et Syrtes urguet—miserabile visu—

inliditque vadis atque aggere cingit harenae.
unam, quae Lycios fidumque vehebat Oronten,
ipsius ante oculos ingens a vertice pontus
in puppim ferit: excutitur pronusque magister
volvitur in caput; ast illam ter fluctus ibidem
torquet agens circum, et rapidus vorat aequore vortex.
apparent rari nantes in gurgite vasto,
arma virum tabulaeque et Troïa gaza per undas.
iam validam Ilionei navem, iam fortis Achati,
et qua vectus Abas, et qua grandaevus Aletes,
vicit hiemps; laxis laterum compagibus omnes
accipiunt inimicum imbrem rimisque fatiscunt.

*Neptune rebukes the winds*

interea magno misceri murmure pontum
emissamque hiemem sensit Neptunus et imis
stagna refusa vadis, graviter commotus; et alto
prospiciens summa placidum caput extulit unda.
disiectam Aeneae toto videt aequore classem,
fluctibus oppressos Troas caelique ruina,
nec latuere doli fratrem Iunonis et irae.
Eurum ad se Zephyrumque vocat, dehinc talia fatur:
'tantane vos generis tenuit fiducia vestri?
iam caelum terramque meo sine numine, venti,
miscere, et tantas audetis tollere moles?
quos ego—sed motos praestat componere fluctus:
post mihi non simili poena commissa luetis.
maturate fugam, regique haec dicite vestro:
non illi imperium pelagi saevumque tridentem,
sed mihi sorte datum. tenet ille inmania saxa,
vestras, Eure, domos; illa se iactet in aula
Aeolus et clauso ventorum carcere regnet.'

*and lulls the storm.*

sic ait, et dicto citius tumida aequora placat,
collectasque fugat nubes solemque reducit.
Cymothoë simul et Triton adnixus acuto

detrudunt naves scopulo ; levat ipse tridenti
et vastas aperit Syrtes et temperat aequor,
atque rotis summas levibus perlabitur undas.
*ac veluti magno in populo cum saepe coorta est*
*seditio, saevitque animis ignobile vulgus,*
*iamque faces et saxa volant—furor arma ministrat—*
*tum pietate gravem et meritis si forte virum quem*
*conspexere, silent arrectisque auribus adstant;*
*ille regit dictis animos, et pectora mulcet:*
*sic cunctus pelagi cecidit fragor, aequora postquam*
*prospiciens genitor caeloque invectus aperto*
*flectit equos curruque volans dat lora secundo.*

*The harbour of refuge.*

defessi Aeneadae, quae proxima litora, cursu
contendunt petere, et Libyae vertuntur ad oras.
est in secessu longo locus : insula portum
efficit obiectu laterum, quibus omnis ab alto
frangitur inque sinus scindit sese unda reductos.
hinc atque hinc vastae rupes geminique minantur
in caelum scopuli, quorum sub vertice late
aequora tuta silent : tum silvis scaena coruscis
desuper horrentique atrum nemus imminet umbra :
fronte sub adversa scopulis pendentibus antrum ;
intus aquae dulces vivoque sedilia saxo,
Nympharum domus. hic fessas non vincula naves
ulla tenent, unco non alligat ancora morsu.

*The weary Trojans land.*

huc septem Aeneas collectis navibus omni
ex numero subit ; ac magno telluris amore
egressi optata potiuntur Troes harena
et sale tabentes artus in litore ponunt.
ac primum silici scintillam excudit Achates
succepitque ignem foliis atque arida circum
nutrimenta dedit rapuitque in fomite flammam.
tum Cererem corruptam undis Cerealiaque arma

expediunt fessi rerum, frugesque receptas
et torrere parant flammis et frangere saxo.

*Aeneas from a cliff spies a herd of deer,*

Aeneas scopulum interea conscendit et omnem
prospectum late pelago petit, Anthea, si quem
iactatum vento videat Phrygiasque biremes,
aut Capyn, aut celsis in puppibus arma Caici.
navem in conspectu nullam, tres litore cervos
prospicit errantes ; hos tota armenta sequuntur
a tergo, et longum per valles pascitur agmen.
constitit hic, arcumque manu celeresque sagittas
corripuit, fidus quae tela gerebat Achates,
ductoresque ipsos primum, capita alta ferentes
cornibus arboreis, sternit ; tum vulgus et omnem
miscet agens telis nemora inter frondea turbam ;
nec prius absistit, quam septem ingentia victor
corpora fundat humi et numerum cum navibus aequet.

*and brings cheer to his companions.*

hinc portum petit, et socios partitur in omnes.
vina bonus quae deinde cadis onerarat Acestes
litore Trinacrio dederatque abeuntibus heros,
dividit, et dictis maerentia pectora mulcet :
'o socii, neque enim ignari sumus ante malorum,
o passi graviora, dabit deus his quoque finem.
vos et Scyllaeam rabiem penitusque sonantes
accestis scopulos, vos et Cyclopea saxa
experti : revocate animos, maestumque timorem
mittite ; forsan et haec olim meminisse iuvabit.
per varios casus, per tot discrimina rerum
tendimus in Latium, sedes ubi fata quietas
ostendunt ; illic fas regna resurgere Troiae.
durate, et vosmet rebus servate secundis.'

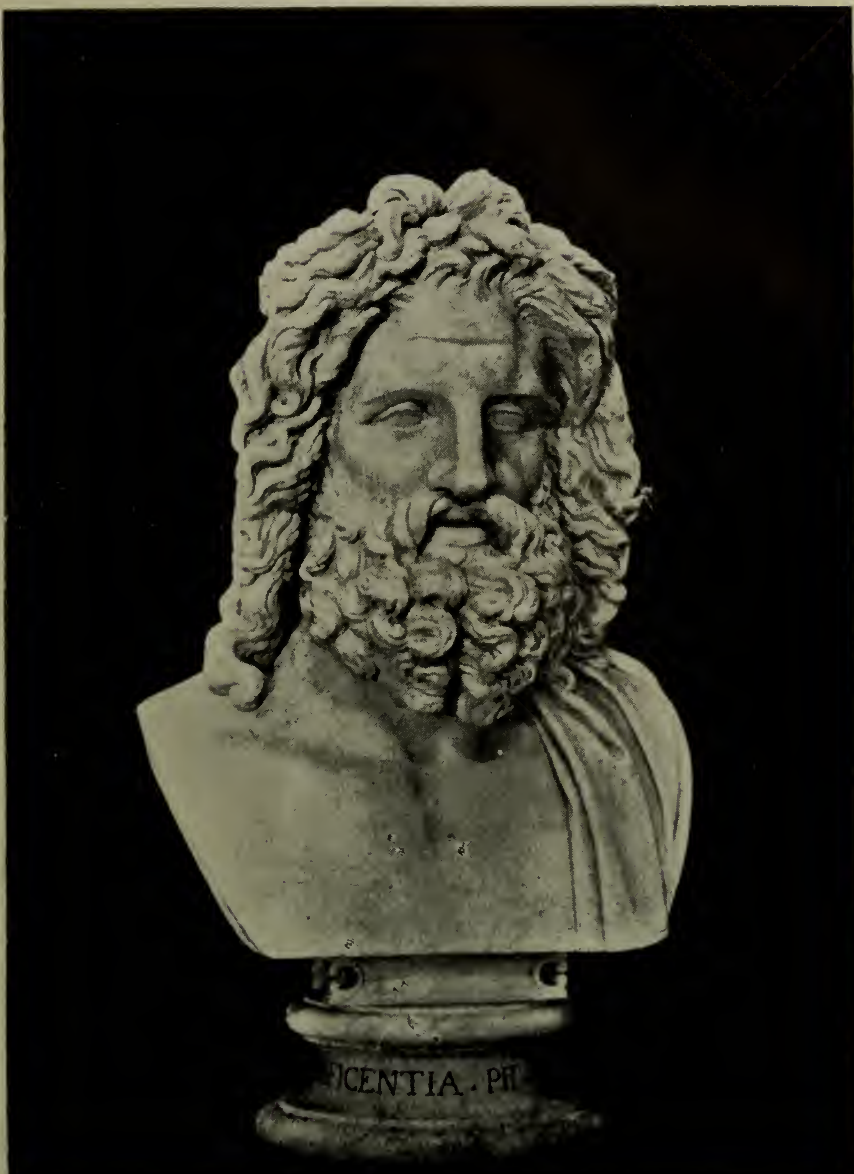
*The repast on the shore.*

talia voce refert, curisque ingentibus aeger
spem vultu simulat, premit altum corde dolorem.

illi se praedae accingunt dapibusque futuris :
tergora diripiunt costis et viscera nudant,
pars in frusta secant veribusque trementia figunt,
litore aëna locant alii flammasque ministrant.
tum victu revocant vires, fusique per herbam
inplentur veteris Bacchi pinguisque ferinae.
postquam exempta fames epulis mensaeque remotae,
amissos longo socios sermone requirunt
spemque metumque inter dubii, seu vivere credant
sive extrema pati nec iam exaudire vocatos.
praecipue pius Aeneas nunc acris Oronti,
nunc Amyci casum gemit et crudelia secum
fata Lyci fortemque Gyan fortemque Cloanthum.

## Venus supplicates Juppiter.

et iam finis erat, cum Iuppiter aethere summo
despiciens mare velivolum terrasque iacentes
litoraque et latos populos, sic vertice caeli
constitit et Libyae defixit lumina regnis ;
atque illum tales iactantem pectore curas
tristior et lacrimis oculos suffusa nitentes
adloquitur Venus : 'o qui res hominumque deumque
aeternis regis imperiis et fulmine terres,
quid meus Aeneas in te committere tantum,
quid Troes potuere, quibus tot funera passis
cunctus ob Italiam terrarum clauditur orbis ?
certe hinc Romanos olim volventibus annis,
hinc fore ductores, revocato a sanguine Teucri,
qui mare, qui terras omni ditione tenerent,
pollicitus : quae te, genitor, sententia vertit ?
hoc equidem occasum Troiae tristesque ruinas
solabar fatis contraria fata rependens ;
nunc eadem fortuna viros tot casibus actos
insequitur. quem das finem, rex magne, laborum ?
Antenor potuit mediis elapsus Achivis
Illyricos penetrare sinus atque intima tutus
regna Liburnorum et fontem superare Timavi,
unde per ora novem vasto cum murmure montis




*Juppiter.*

it mare proruptum et pelago premit arva sonanti.
hic tamen ille urbem Patavi sedesque locavit
Teucrorum, et genti nomen dedit armaque fixit
Troïa, nunc placida compostus pace quiescit :
nos, tua progenies, caeli quibus adnuis arcem,
navibus—infandum !—amissis, unius ob iram
prodimur atque Italis longe disiungimur oris.
hic pietatis honos ? sic nos in sceptra reponis ?'

*Juppiter promises glory to the Romans,*

olli subridens hominum sator atque deorum
vultu, quo caelum tempestatesque serenat,
oscula libavit natae, dehinc talia fatur :
'parce metu, Cytherea : manent inmota tuorum
fata tibi ; cernes urbem et promissa Lavini
moenia, sublimemque feres ad sidera caeli
magnanimum Aenean ; neque me sententia vertit.
hic tibi—fabor enim, quando haec te cura remordet,
longius et volvens fatorum arcana movebo—
bellum ingens geret Italia populosque feroces
contundet, moresque viris et moenia ponet,
tertia dum Latio regnantem viderit aestas
ternaque transierint Rutulis hiberna subactis.
at puer Ascanius, cui nunc cognomen Iulo
additur—Ilus erat, dum res stetit Ilia regno—
triginta magnos volvendis mensibus orbes
imperio explebit, regnumque ab sede Lavini
transferet, et longam multa vi muniet Albam.
hic iam ter centum totos regnabitur annos
gente sub Hectorea, donec regina sacerdos
Marte gravis geminam partu dabit Ilia prolem.
inde lupae fulvo nutricis tegmine laetus
Romulus excipiet gentem, et Mavortia condet
moenia Romanosque suo de nomine dicet.
his ego nec metas rerum nec tempora pono,
imperium sine fine dedi. quin aspera Iuno,
quae mare nunc terrasque metu caelumque fatigat,
consilia in melius referet, mecumque fovebit

Romanos, rerum dominos, gentemque togatam.
sic placitum. veniet lustris labentibus aetas,
cum domus Assaraci Phthiam clarasque Mycenas
servitio premet ac victis dominabitur Argis.

*and foretells the golden age of Augustus.*

nascetur pulchra Troianus origine Caesar,
imperium Oceano, famam qui terminet astris,
Iulius, a magno demissum nomen Iulo.
hunc tu olim caelo, spoliis Orientis onustum,
accipies secura ; vocabitur hic quoque votis.
aspera tum positis mitescent saecula bellis ;
cana Fides et Vesta, Remo cum fratre Quirinus
iura dabunt ; dirae ferro et compagibus artis
claudentur Belli portae ; Furor inpius intus
saeva sedens super arma et centum vinctus aënis
post tergum nodis fremet horridus ore cruento.'

*Mercury despatched to Karthage.*

haec ait, et Maia genitum demittit ab alto,
ut terrae utque novae pateant Karthaginis arces
hospitio Teucris, ne fati nescia Dido
finibus arceret. volat ille per aëra magnum
remigio alarum, ac Libyae citus astitit oris.
et iam iussa facit, ponuntque ferocia Poeni
corda volente deo ; in primis regina quietum
accipit in Teucros animum mentemque benignam.

*Aeneas meets his mother Venus disguised as a huntress.*

at pius Aeneas, per noctem plurima volvens,
ut primum lux alma data est, exire locosque
explorare novos, quas vento accesserit oras,
qui teneant, nam inculta videt, hominesne feraene,
quaerere constituit, sociisque exacta referre.
classem in convexo nemorum sub rupe cavata
arboribus clausam circum atque horrentibus umbris
occulit ; ipse uno graditur comitatus Achate,

bina manu lato crispans hastilia ferro.
cui mater media sese tulit obvia silva,
virginis os habitumque gerens et virginis arma,
Spartanae, vel qualis equos Threissa fatigat
Harpalyce volucremque fuga praevertitur Hebrum.
namque umeris de more habilem suspenderat arcum
venatrix, dederatque comam diffundere ventis,
nuda genu nodoque sinus collecta fluentes.
ac prior 'heus,' inquit, 'iuvenes, monstrate, mearum
vidistis si quam hic errantem forte sororum,
succinctam pharetra et maculosae tegmine lyncis,
aut spumantis apri cursum clamore prementem.'
sic Venus, et Veneris contra sic filius orsus:
'nulla tuarum audita mihi neque visa sororum,
o—quam te memorem, virgo? namque haud tibi vultus
mortalis, nec vox hominem sonat; o dea certe,—
an Phoebi soror? an Nympharum sanguinis una?—
sis felix, nostrumque leves, quaecumque, laborem,
et, quo sub caelo tandem, quibus orbis in oris
iactemur, doceas; ignari hominumque locorumque
erramus, vento huc vastis et fluctibus acti:
multa tibi ante aras nostra cadet hostia dextra.'

*Venus tells the story of Dido and the founding of Karthage.*

tum Venus: 'haud equidem tali me dignor honore;
virginibus Tyriis mos est gestare pharetram,
purpureoque alte suras vincire cothurno.
Punica regna vides, Tyrios et Agenoris urbem;
sed fines Libyci, genus intractabile bello.
imperium Dido Tyria regit urbe profecta,
germanum fugiens. longa est iniuria, longae
ambages; sed summa sequar fastigia rerum.
huic coniunx Sychaeus erat, ditissimus agri
Phoenicum, et magno miserae dilectus amore,
cui pater intactam dederat primisque iugarat
ominibus. sed regna Tyri germanus habebat
Pygmalion, scelere ante alios inmanior omnes.
quos inter medius venit furor. ille Sychaeum

inpius ante aras atque auri caecus amore
clam ferro incautum superat, securus amorum
germanae ; factumque diu celavit, et aegram
multa malus simulans vana spe lusit amantem.
ipsa sed in somnis inhumati venit imago
coniugis, ora modis attollens pallida miris ;
crudeles aras traiectaque pectora ferro
nudavit, caecumque domus scelus omne retexit,
tum celerare fugam patriaque excedere suadet,
auxiliumque viae veteres tellure recludit
thesauros, ignotum argenti pondus et auri.
his commota fugam Dido sociosque parabat.
conveniunt, quibus aut odium crudele tyranni
aut metus acer erat ; naves, quae forte paratae,
corripiunt onerantque auro. portantur avari
Pygmalionis opes pelago ; dux femina facti.
devenere locos, ubi nunc ingentia cernis
moenia surgentemque novae Karthaginis arcem,
mercatique solum, facti de nomine Byrsam,
taurino quantum possent circumdare tergo.
sed vos qui tandem; quibus aut venistis ab oris,
quove tenetis iter ?' quaerenti talibus ille
suspirans imoque trahens a pectore vocem :

*Aeneas tells his story.*

'o dea, si prima repetens ab origine pergam,
et vacet annales nostrorum audire laborum,
ante diem clauso componat Vesper Olympo.
nos Troia antiqua, si vestras forte per aures
Troiae nomen iit, diversa per aequora vectos
forte sua Libycis tempestas adpulit oris.
sum pius Aeneas, raptos qui ex hoste Penates
classe veho mecum, fama super aethera notus.
Italiam quaero patriam et genus ab Iove summo.
bis denis Phrygium conscendi navibus aequor,
matre dea monstrante viam, data fata secutus ;
vix septem convulsae undis Euroque supersunt.
ipse ignotus, egens, Libyae deserta peragro,

Europa atque Asia pulsus.' nec plura querentem
passa Venus medio sic interfata dolore est:

*Is consoled by his mother.*

'quisquis es, haud, credo, invisus caelestibus auras
vitales carpis, Tyriam qui adveneris urbem.
perge modo atque hinc te reginae ad limina perfer.
namque tibi reduces socios classemque relatam
nuntio et in tutum versis Aquilonibus actam,
ni frustra augurium vani docuere parentes.
*aspice bis senos laetantes agmine cycnos,*
*aetheria quos lapsa plaga Iovis ales aperto*
*turbabat caelo; nunc terras ordine longo*
*aut capere aut captas iam despectare videntur:*
*ut reduces illi ludunt stridentibus alis*
*et coetu cinxere polum cantusque dedere,*
*haud aliter puppesque tuae pubesque tuorum*
*aut portum tenet aut pleno subit ostia velo.*
perge modo et, qua te ducit via, dirige gressum.'

*The goddess, revealing herself, departs.*

dixit, et avertens rosea cervice refulsit,
ambrosiaeque comae divinum vertice odorem
spiravere; pedes vestis defluxit ad imos:
et vera incessu patuit dea. ille ubi matrem
adgnovit, tali fugientem est voce secutus:
quid natum totiens, crudelis tu quoque, falsis
ludis imaginibus? cur dextrae iungere dextram
non datur, ac veras audire et reddere voces?'
talibus incusat, gressumque ad moenia tendit.
at Venus obscuro gradientes aëre saepsit,
et multo nebulae circum dea fudit amictu,
cernere ne quis eos neu quis contingere posset,
molirive moram aut veniendi poscere causas.
ipsa Paphum sublimis abit, sedesque revisit
laeta suas, ubi templum illi, centumque Sabaeo
ture calent arae sertisque recentibus halant.

*Aeneas, journeying onward, admires the newly building city.*

corripuere viam interea, qua semita monstrat :
iamque ascendebant collem, qui plurimus urbi
imminet adversasque aspectat desuper arces.
miratur molem Aeneas, magalia quondam,
miratur portas strepitumque et strata viarum.
instant ardentes Tyrii, pars ducere muros
molirique arcem et manibus subvolvere saxa,
pars optare locum tecto et concludere sulco ;
iura magistratusque legunt sanctumque senatum ;
hic portus alii effodiunt ; hic lata theatris
fundamenta petunt alii, inmanesque columnas
rupibus excidunt, scaenis decora alta futuris.
*qualis apes aestate nova per florea rura*
*exercet sub sole labor, cum gentis adultos*
*educunt fetus, aut cum liquentia mella*
*stipant, et dulci distendunt nectare cellas,*
*aut onera accipiunt venientum, aut agmine facto*
*ignavum fucos pecus a praesepibus arcent :*
*fervet opus, redolentque thymo fragrantia mella.*
'o fortunati, quorum iam moenia surgunt !'
Aeneas ait, et fastigia suspicit urbis.
infert se saeptus nebula—mirabile dictu—
per medios miscetque viris, neque cernitur ulli.

*The temple of Juno and its pictured walls bring hope.*

lucus in urbe fuit media, laetissimus umbrae,
quo primum iactati undis et turbine Poeni
effodere loco signum, quod regia Iuno
monstrarat, caput acris equi : sic nam fore bello
egregiam et facilem victu per saecula gentem.
hic templum Iunoni ingens Sidonia Dido
condebat, donis opulentum et numine divae,
aerea cui gradibus surgebant limina nexaeque
aere trabes, foribus cardo stridebat aenis.
hoc primum in luco nova res oblata timorem
leniit ; hic primum Aeneas sperare salutem




*Dido Building Karthage.* J. M. W. TURNER.

ausus et adflictis melius confidere rebus.
namque sub ingenti lustrat dum singula templo
reginam opperiens, dum, quae fortuna sit urbi,
artificumque manus inter se operumque laborem
miratur, videt Iliacas ex ordine pugnas
bellaque iam fama totum vulgata per orbem,
Atridas Priamumque et saevom ambobus Achillem.
constitit, et lacrimans 'quis iam locus,' inquit, 'Achate,
quae regio in terris nostri non plena laboris?
en Priamus! sunt hic etiam sua praemia laudi;
sunt lacrimae rerum et mentem mortalia tangunt.
solve metus; feret haec aliquam tibi fama salutem.'
sic ait, atque animum pictura pascit inani
multa gemens, largoque umectat flumine vultum.

*Scenes from Troy portrayed in the temple.*

namque videbat, uti bellantes Pergama circum
hac fugerent Graii, premeret Troiana iuventus;
hac Phryges, instaret curru cristatus Achilles.
nec procul hinc Rhesi niveis tentoria velis
adgnoscit lacrimans, primo quae prodita somno
Tydides multa vastabat caede cruentus,
ardentesque avertit equos in castra, priusquam
pabula gustassent Troiae Xanthumque bibissent.
parte alia fugiens amissis Troilus armis,
infelix puer atque inpar congressus Achilli,
fertur equis curruque haeret resupinus inani,
lora tenens tamen; huic cervixque comaeque trahuntur
per terram, et versa pulvis inscribitur hasta.
interea ad templum non aequae Palladis ibant
crinibus Iliades passis peplumque ferebant
suppliciter, tristes et tunsae pectora palmis:
diva solo fixos oculos aversa tenebat.
ter circum Iliacos raptaverat Hectora muros
exanimumque auro corpus vendebat Achilles.
tum vero ingentem gemitum dat pectore ab imo,
ut spolia, ut currus, utque ipsum corpus amici
tendentemque manus Priamum conspexit inermes.

se quoque principibus permixtum adgnovit Achivis,
Eoasque acies et nigri Memnonis arma.
ducit Amazonidum lunatis agmina peltis
Penthesilea furens, mediisque in milibus ardet,
aurea subnectens exsertae cingula mammae,
bellatrix, audetque viris concurrere virgo.

*Dido appears in splendour.*

haec dum Dardanio Aeneae miranda videntur,
dum stupet obtutuque haeret defixus in uno,
regina ad templum, forma pulcherrima Dido,
incessit magna iuvenum stipante caterva.
qualis in Eurotae ripis aut per iuga Cynthi
exercet Diana choros, quam mille secutae
hinc atque hinc glomerantur Oreades ; illa pharetram
fert umero, gradiensque deas supereminet omnes ;
Latonae tacitum pertemptant gaudia pectus :
talis erat Dido, talem se laeta ferebat
per medios, instans operi regnisque futuris.
tum foribus divae, media testudine templi,
saepta armis, solioque alte subnixa resedit.
iura dabat legesque viris, operumque laborem
partibus aequabat iustis aut sorte trahebat ;

*The shipwrecked companions of Aeneas suddenly appear on the scene and ask protection of Dido.*

cum subito Aeneas concursu accedere magno
Anthea Sergestumque videt fortemque Cloanthum,
Teucrorumque alios, ater quos aequore turbo
dispulerat penitusque alias avexerat oras.
obstupuit simul ipse, simul percussus Achates
laetitiaque metuque : avidi coniungere dextras
ardebant, sed res animos incognita turbat.
dissimulant et nube cava speculantur amicti,
quae fortuna viris, classem quo litore linquant,
quid veniant : cunctis nam lecti navibus ibant
orantes veniam, et templum clamore petebant.



*Diana of the Hind.*

postquam introgressi et coram data copia fandi,
maximus Ilioneus placido sic pectore coepit :
‘o regina, novam cui condere Iuppiter urbem
iustitiaque dedit gentes frenare superbas,
Troes te miseri, ventis maria omnia vecti,
oramus : prohibe infandos a navibus ignes,
parce pio generi, et propius res aspice nostras.
non nos aut ferro Libycos populare penates
venimus, aut raptas ad litora vertere praedas ;
non ea vis animo nec tanta superbia victis.
est locus—Hesperiam Grai cognomine dicunt—
terra antiqua, potens armis atque ubere glaebae ;
Oenotri coluere viri ; nunc fama minores
Italiam dixisse ducis de nomine gentem ;
hic cursus fuit,
cum subito adsurgens fluctu nimbosus Orion
in vada caeca tulit, penitusque procacibus Austris
perque undas superante salo perque invia saxa
dispulit : huc pauci vestris adnavimus oris.
quod genus hoc hominum? quaeve hunc tam barbara morem
permittit patria? hospitio prohibemur harenae ;
bella cient, primaque vetant consistere terra.
si genus humanum et mortalia temnitis arma,
at sperate deos memores fandi atque nefandi.

*They tell of their leader Aeneas.*

rex erat Aeneas nobis, quo iustior alter
nec pietate fuit, nec bello maior et armis :
quem si fata virum servant, si vescitur aura
aetheria neque adhuc crudelibus occubat umbris,
non metus : officio nec te certasse priorem
paeniteat : sunt et Siculis regionibus urbes
armaque, Troianoque a sanguine clarus Acestes.
quassatam ventis liceat subducere classem
et silvis aptare trabes et stringere remos,
si datur Italiam sociis et rege recepto
tendere, ut Italiam laeti Latiumque petamus ;
sin absumpta salus, et te, pater optime Teucrum,

pontus habet Libyae nec spes iam restat Iuli,
at freta Sicaniae saltem sedesque paratas,
unde huc advecti, regemque petamus Acesten.'
talibus Ilioneus; cuncti simul ore fremebant
Dardanidae.

*Dido promises protection.*

tum breviter Dido vultum demissa profatur:
'solvite corde metum, Teucri, secludite curas.
res dura et regni novitas me talia cogunt
moliri et late fines custode tueri.
quis genus Aeneadum, quis Troiae nesciat urbem
virtutesque virosque aut tanti incendia belli?
non obtusa adeo gestamus pectora Poeni,
nec tam aversus equos Tyria Sol iungit ab urbe.
seu vos Hesperiam magnam Saturniaque arva
sive Erycis fines regemque optatis Acesten,
auxilio tutos dimittam opibusque iuvabo.
vultis et his mecum pariter considere regnis?
urbem quam statuo, vestra est; subducite naves;
Tros Tyriusque mihi nullo discrimine agetur.
atque utinam rex ipse Noto compulsus eodem
adforet Aeneas! equidem per litora certos
dimittam et Libyae lustrare extrema iubebo,
si quibus eiectus silvis aut urbibus errat.'

*Aeneas revealed.*

his animum arrecti dictis et fortis Achates
et pater Aeneas iamdudum erumpere nubem
ardebant. prior Aenean compellat Achates:
'nate dea, quae nunc animo sententia surgit?
omnia tuta vides, classem sociosque receptos.
unus abest, medio in fluctu quem vidimus ipsi
submersum; dictis respondent cetera matris.'
vix ea fatus erat, cum circumfusa repente
scindit se nubes et in aethera purgat apertum.
restitit Aeneas claraque in luce refulsit
os umerosque deo similis; namque ipsa decoram

caesariem nato genetrix lumenque iuventae
purpureum et laetos oculis adflarat honores :
quale manus addunt ebori decus, aut ubi flavo
argentum Pariusve lapis circumdatur auro.

*His appeal to Dido.*

tum sic reginam adloquitur cunctisque repente
inprovisus ait : 'coram, quem quaeritis, adsum
Troius Aeneas, Libycis ereptus ab undis.
o sola infandos Troiae miserata labores,
quae nos, reliquias Danaum, terraeque marisque
omnibus exhaustos iam casibus, omnium egenos
urbe domo socias, grates persolvere dignas
non opis est nostrae, Dido, nec quidquid ubique est
gentis Dardaniae, magnum quae sparsa per orbem.
di tibi, si qua pios respectant numina, si quid
usquam iustitia est et mens sibi conscia recti,
praemia digna ferant. quae te tam laeta tulerunt
saecula ? qui tanti talem genuere parentes ?
in freta dum fluvii current, dum montibus umbrae
lustrabunt convexa, polus dum sidera pascet,
semper honos nomenque tuum laudesque manebunt,
quae me cumque vocant terrae.' sic fatus amicum
Ilionea petit dextra, laevaque Serestum,
post alios, fortemque Gyan fortemque Cloanthum.

*Dido's sympathetic reply.*

obstupuit primo aspectu Sidonia Dido,
casu deinde viri tanto, et sic ore locuta est :
'quis te, nate dea, per tanta pericula casus
insequitur ? quae vis inmanibus applicat oris ?
tune ille Aeneas, quem Dardanio Anchisae
alma Venus Phrygii genuit Simoentis ad undam ?
atque equidem Teucrum memini Sidona venire
finibus expulsum patriis, nova regna petentem
auxilio Beli ; genitor tum Belus opimam
vastabat Cyprum et victor ditione tenebat.
tempore iam ex illo casus mihi cognitus urbis

Troianae nomenque tuum regesque Pelasgi.
ipse hostis Teucros insigni laude ferebat,
seque ortum antiqua Teucrorum a stirpe volebat.
quare agite o tectis, iuvenes, succedite nostris.
me quoque per multos similis fortuna labores
iactatam hac demum voluit consistere terra :
non ignara mali miseris succurrere disco.'

*Preparations for a feast.*

sic memorat ; simul Aenean in regia ducit
tecta, simul divom templis indicit honorem.
nec minus interea sociis ad litora mittit
viginti tauros, magnorum horrentia centum
terga suum, pingues centum cum matribus agnos,
munera laetitiamque dei.
at domus interior regali splendida luxu
instruitur, mediisque parant convivia tectis :
arte laboratae vestes ostroque superbo,
ingens argentum mensis, caelataque in auro
fortia facta patrum, series longissima rerum
per tot ducta viros antiqua ab origine gentis.

*Aeneas sends for Ascanius and for gifts.*

Aeneas—neque enim patrius consistere mentem
passus amor—rapidum ad naves praemittit Achaten,
Ascanio ferat haec, ipsumque ad moenia ducat ;
omnis in Ascanio cari stat cura parentis.
munera praeterea Iliacis erepta ruinis
ferre iubet, pallam signis auroque rigentem
et circumtextum croceo velamen acantho,
ornatus Argivae Helenae, quos illa Mycenis,
Pergama cum peteret inconcessosque hymenaeos,
extulerat, matris Ledae mirabile donum ;
praeterea sceptrum, Ilione quod gesserat olim,
maxima natarum Priami, colloque monile
bacatum et duplicem gemmis auroque coronam.
haec celerans iter ad naves tendebat Achates.

## VENUS' STRATAGEM.

### *Cupid substituted for Ascanius.*

at Cytherea novas artes, nova pectore versat
consilia, ut faciem mutatus et ora Cupido
pro dulci Ascanio veniat, donisque furentem
incendat reginam atque ossibus inplicet ignem.
quippe domum timet ambiguam Tyriosque bilingues;
urit atrox Iuno, et sub noctem cura recursat.
ergo his aligerum dictis affatur Amorem:
'nate, meae vires, mea magna potentia solus,
nate, Patris summi qui tela Typhoia temnis,
ad te confugio et supplex tua numina posco.
frater ut Aeneas pelago tuus omnia circum
litora iactetur odiis Iunonis acerbae,
nota tibi, et nostro doluisti saepe dolore.
nunc Phoenissa tenet Dido blandisque moratur
vocibus; et vereor, quo se Iunonia vertant
hospitia; haud tanto cessabit cardine rerum.
quocirca capere ante dolis et cingere flamma
reginam meditor, ne quo se numine mutet,
sed magno Aeneae mecum teneatur amore.
qua facere id possis, nostram nunc accipe mentem.
regius accitu cari genitoris ad urbem
Sidoniam puer ire parat, mea maxima cura,
dona ferens pelago et flammis restantia Troiae;
hunc ego sopitum somno super alta Cythera
aut super Idalium sacrata sede recondam,
ne qua scire dolos mediusve occurrere possit.
tu faciem illius noctem non amplius unam
falle dolo et notos pueri puer indue vultus,
ut, cum te gremio accipiet laetissima Dido
regales inter mensas laticemque Lyaeum,
cum dabit amplexus atque oscula dulcia figet,
occultum inspires ignem fallasque veneno.'
paret Amor dictis carae genetricis, et alas
exuit et gressu gaudens incedit Iuli.
at Venus Ascanio placidam per membra quietem

inrigat, et fotum gremio dea tollit in altos
Idaliae lucos, ubi mollis amaracus illum
floribus et dulci adspirans complectitur umbra.

### The Banquet.

iamque ibat dicto parens et dona Cupido
regia portabat Tyriis duce laetus Achate.
cum venit, aulaeis iam se regina superbis
aurea composuit sponda mediamque locavit;
iam pater Aeneas et iam Troiana iuventus
conveniunt, stratoque super discumbitur ostro.
dant manibus famuli lymphas, Cereremque canistris
expediunt, tonsisque ferunt mantelia villis.
quinquaginta intus famulae, quibus ordine longam
cura penum struere et flammis adolere penates;
centum aliae totidemque pares aetate ministri,
qui dapibus mensas onerent et pocula ponant.
nec non et Tyrii per limina laeta frequentes
convenere, toris iussi discumbere pictis.
mirantur dona Aeneae, mirantur Iulum
flagrantesque dei vultus simulataque verba
pallamque et pictum croceo velamen acantho.
praecipue infelix, pesti devota futurae,
expleri mentem nequit ardescitque tuendo
Phoenissa, et pariter puero donisque movetur.
ille ubi complexu Aeneae colloque pependit
et magnum falsi inplevit genitoris amorem,
reginam petit. haec oculis, haec pectore toto
haeret et interdum gremio fovet, inscia Dido,
insidat quantus miserae deus. at memor ille
matris Acidaliae paulatim abolere Sychaeum
incipit, et vivo temptat praevertere amore
iam pridem resides animos desuetaque corda.

### *Wine and Song.*

postquam prima quies epulis, mensaeque remotae,
crateras magnos statuunt et vina coronant.



*Aeneas at the Court of Dido.* P. QUERIN.

it strepitus tectis vocemque per ampla volutant
atria ; dependent lychni laquearibus aureis
incensi, et noctem flammis funalia vincunt.
hic regina gravem gemmis auroque poposcit
inplevitque mero pateram, quam Belus et omnes
a Belo soliti ; tum facta silentia tectis :
'Iuppiter, hospitibus nam te dare iura loquuntur,
hunc laetum Tyriisque diem Troiaque profectis
esse velis, nostrosque huius meminisse minores.
adsit laetitiae Bacchus dator et bona Iuno ;
et vos o coetum, Tyrii, celebrate faventes.'
dixit, et in mensam laticum libavit honorem,
primaque libato summo tenus attigit ore ;
tum Bitiae dedit increpitans ; ille inpiger hausit
spumantem pateram et pleno se proluit auro ;
post alii proceres. cithara crinitus Iopas
personat aurata, docuit quem maximus Atlas.
hic canit errantem lunam solisque labores,
unde hominum genus et pecudes, unde imber et ignes,
Arcturum pluviasque Hyadas geminosque Triones,
quid tantum Oceano properent se tinguere soles
hiberni, vel quae tardis mora noctibus obstet.
ingeminant plausu Tyrii, Troesque sequuntur.

*Dido calls for the story of Troy.*

nec non et vario noctem sermone trahebat
infelix Dido, longumque bibebat amorem,
multa super Priamo rogitans, super Hectore multa ;
nunc, quibus Aurorae venisset filius armis,
nunc, quales Diomedis equi, nunc, quantus Achilles.
'immo age, et a prima, dic, hospes, origine nobis
insidias,' inquit, 'Danaum casusque tuorum
erroresque tuos ; nam te iam septima portat
omnibus errantem terris et fluctibus aestas.'

# CONNECTION OF THE JULIAN FAMILY WITH THE TROJANS

- Jupiter
  - Dardanus
    - Tros
      - Ilus
        - Laomedon
          - Priam = Hecuba
            - Hector = Andromache
              - Astyanax
          - Tithonus
            - Memnon
      - Ganymede
      - Assaracus
        - Capys
          - Anchises
            - Aeneas
              - Ascanius or Iülus
                - The Julian family

# EXCURSUS ON THE OPENING LINES OF THE AENEID.

Most modern editions follow MS. authority in rejecting these lines, but as the editors of the present edition have ventured to recognize them as authentic, a full discussion of the question is appropriate. In presenting the reasons for rejecting, Mr. Page remarks as follows :—

"The following lines are sometimes placed at the commencement of the Aeneid,

*Ille ego, qui quondam gracili modulatus avena*
*carmen, et egressus silvis vicina coegi*
*ut quamvis avido parerent arva colono,*
*gratum opus agricolis ; at nunc horrentia Martis*

'I am that (bard) who once tuned his lay (*i.e.*, the Eclogues) on a slender straw, and then quitting the woods compelled the neighbouring ploughlands to answer the demands of the tiller however grasping, a work dear to husbandmen (*i.e.*, and who subsequently wrote the Georgics) ; but now of war's bristling arms I sing....'

The lines however are to be rejected for many reasons :

(1) They are not in any good MSS., but are first mentioned by Suetonius.

(2) *Arma virumque* are quoted as the first words of the Aeneid by Ovid (Tr. 2. 533), Martial (8. 56. 19), and Persius (1. 96).

(3) The commencement *arma*....is an imitation of the first line of the Iliad *μῆνιν ἄειδε, θεά,* .... and that of the Odyssey, *ἄνδρα μοι, ἔννεπε,* Μοῦσα....

(4) That a summary of the poet's history should be introduced in the same opening sentence with a summary of the hero's history is extremely harsh. Moreover, the sentence becomes very long and ugly ; the omission too of *sum* twice over in the first line is very objectionable.

Milton thought the lines genuine and has imitated them at the commencement of Paradise Regained, but his taste when he imitates classical models is not always sound, and the truer ring of Paradise Lost, l. 1 should rather be compared."

The opposite contention is that the lines were written by Vergil, but were expunged after his death by his editors Varius and Tucca under orders from Augustus, and that thus the mutilated text became the current and officially authorized one, furnishing ample ground for the error of all the "good" MSS., the earliest of which belong to the 4th century and all of which are obviously based on one archetype; see p. xxix, Introduction.

Granted that the common source of all our best MSS. was tainted, then the MSS. themselves must have been tainted, and the argument based on these MSS., as well as on the subsequent tendency of a great number of editors to follow them, becomes valueless.

The following is a summary of Mr. Henry's admirable dissertation on the subject:—

"ILLE—MARTIS" INSERTED in 18 out of 50 second class MSS.; quoted by Servius, who says they were omitted, obviously "*ut causa operis obtineret principium*" ("that the subject of the poem might hold first place"); accepted by 20 important editors, including N. Heinsius (1670) and Wagner (1832).

OMITTED OR STIGMATIZED by 2 first-class MSS. (Rom. and Med.), 32 out of 50 second class MSS. and 19 important editors, including N. Heinsius (1704), Peerlkamp, Ladewig, Ribbeck, Conington.

## Arguments in Favour of Accepting "Ille—Martis."

1. Their intrinsic merit,—*modesty, simplicity, purity ("vim et elegantiam,"* Wagner, 1832).

2. They do not contain a single word unworthy of Vergil (Wagner, 1832).

3. No other plausible origin than Vergil's own hand has been assigned to them.

4. The turn of thought, the studied comparison of his present subject with a former subject of his own, or even with other subjects of other writers, is quite in accord with Vergil's habit.

5. Striking parallels of diction: compare with Ecl. I., 2. Ecl. X., 50. Geo. I., 99. Geo. I., 47. Geo. I., 41. Aen. XII., 124.

6. It is a much easier and safer task to strike out a passage than to add or prefix one, especially one which would fit so well.

7. We are informed by Donatus and Servius that after Vergil's death, the order was given by Augustus to Tucca and Varius to *strike out whatever they might think it advisable to strike out, but not to add anything.*

8. Donatus tells us that Nisus, the grammarian, used to say that he had heard "*a senioribus*" that *Varius had actually struck out these verses.*

9. From all those MSS. from which these verses are absent, other verses undoubtedly written by Vergil (*e.g.*, Aen. II., 567-588) are absent also.

10. In Aen. VII., 37-45, there is a distinct reference to a premeditated division of the Aeneid into two parts, as foreshadowed in the disputed lines, viz., an Iliad in *nunc horrentia Martis Arma*, and an Odyssey in *virumque, Troiae qui primus ab oris*, etc.

11. As early as the age of Domitian, we find Saleius Bassus figuring Vergil's ascent from bucolic to epic poetry under the identical trope under which it is figured in these verses, viz., that of a rural musician issuing forth out of the obscurity of the woods and presenting himself before the world as a performer of the most complicated and difficult pieces.

12. Priscian, though in his Formula Interrogandi he parses ARMA VIRUMQUE CANO as first verse of the Aeneid, nevertheless in his Grammar repeatedly recognizes these verses as Vergil's.

13. Two of our greatest English poets (Spenser and Milton) were unable to find nobler commencement for two of the greatest poems in the English language, than an imitation of the commencement afforded by these lines to the Aeneid :

> "Lo! I the man whose muse whylome did maske,
> As time her taught, in lowly shepheard's weeds,
> Am now enforst, a farre unfitter taske,
> For trumpets sterne to chaunge mine oaten reeds,
> And sing of knights', and ladies' gentle deeds."
>
> SPENSER, *Faerie Queene*, I., 1.

> "I who erewhile the happy garden sung
> By one man's disobedience lost, now sing
> Recovered paradise to all mankind
> By one man's firm obedience fully tried
> Through all temptation, and the tempter
> Foiled in all his wiles, defeated and repulsed,
> And Eden raised in the waste wilderness."
>
> MILTON, *Paradise Regained*, I., 1.

13. (Henry's chief argument):

The beginning ARMA VIRUMQUE CANO would have been essentially and in itself a *bad beginning;* bad as being

(1) *brusque, abrupt, turgid,* and devoid of the "*molle atque facetum*" so characteristic of Vergil's style,

(2) *ambiguous,* a conflict arising between the interpretation "*the warrior Aeneas,*" and "*the wars* (*of Aeneas*) *and Aeneas* (*himself*)."

In rejecting the argument based upon Homer, Henry says, "Very well, if the more ancient and ruder poem is to be, in all respects, the model of the more modern and highly finished; very well, if there are no excellencies in Vergil which we look in vain for in Homer; very well, if the argument is used in its full strength, and we begin the Aeneid, neither with ILLE EGO, nor with ARMA VIRUMQUE CANO, but with MUSA, MIHI CAUSAS MEMORA. Then indeed we shall have the Aeneid modelled on (not an improvement of) the Iliad and Odyssey, the whole three poems shall begin alike with the invocation of the Muse. . . ." If, however, my reader scruples, as no doubt he scruples, to go so far; if he insists, as no doubt he insists, on retaining ARMA VIRUMQUE CANO, though without parallel either in the Iliad or Odyssey, with what *vis consequentiae* does he insist on rejecting "ILLE—MARTIS," the explanation and complement of CANO, on the ground that there is no parallel for it either in the Iliad or the Odyssey?

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Of the quotations from subsequent writers pointing to "ARMA VIRUMQUE CANO" as the beginning, Henry says, "the very utmost shown by those quotations or that can be shown by any number of such quotations, is the existence from the earliest times, perhaps even from the date of the author's death, of an Aeneid without the introductory verses, a fact undisputed, nay affirmed and maintained even by those who no less affirm and maintain that the Aeneid did not so come into the world from the creative hand of its author and parent, but only from the mutilating hands of its godfathers, and that co-existent with such mutilated Aeneid but—partly on account of imperial influence, partly on account of the invariable predominance of coarse taste over refined—far less in vogue, there was always the Aeneid as it came from the hand of Vergil."

The effect of a closer study of the question is undoubtedly in the direction of dispelling the idea that MSS. and learned editors are in all cases to be relied upon, and of creating the impression that the taste (questionable taste at the best) of Varius and Tucca, coupled with a desire to carry out the instructions of their lord and master Augustus, is to blame for the long chain of error, if error there has been, on the part of MSS., quoting authors and critical editors alike.

On the whole, therefore, it seems safer to prefix the disputed words than to omit them.

## Summary.

The question may be summed up as follows :—

The words Ille ego—martis are found in some old MSS., though not in the oldest extant; they are treated by Servius and Priscian, early commentators, as authentic; it is known that Varius and Tucca had instructions to *omit* but not to *add;* no explanation of their composition by a hand other than Vergil's has been offered: that is to say, "if Vergil did not write them, who did?"; the oldest MSS. extant (4th and 5th century) omit the lines, but these MSS. are no doubt based upon the current and official version published and circulated under imperial authority; the testimony of critical editors who base their textual decisions on a mechanical, not a literary, examination of MSS. is worthless if the MSS. themselves are worthless; likewise the evidence of quotations, based upon an inaccurate though current version; the fact that the majority follow the edited and expurgated version is natural; the very existence of the disputed preface is, in view of the circumstances, strong proof of its own authenticity, pointing as it does to an obscure though original version, frowned down by imperial disfavour; the argument based upon taste and imitation of Homer is weak at the best and, in fact, may be turned against the inventors of the argument: tastes differ, and Vergil did not always imitate Homer; he was more likely to imitate himself, *vide* references to parallelisms in the Eclogues and Georgics.

## A LIST OF THE MORE IMPORTANT VARIATIONS IN THE TEXT.

N.B.—The reading of the text in the present edition is placed first. The student would do well to look up the context in each case and carefully examine the difference in meaning depending upon the difference in the text. On this point see Introduction, p. xxix.

48. adorat,—adoret.

49. imponet,—imponat, imponit (see Notes).

104. prora avertit,—proram avertit.

236. omni,—omnes (see Notes).

317. Hebrum,—Eurum (see Notes).

365. cernis,—cernes.

374. componat,—componet (see Notes).

448. nexaeque,—nixaeque (see Notes).

513. percussus,—perculsus.

518. cunctis,—cuncti.

599. exhaustos,—exhaustis.

604. iustitia,—iustitiae (see Notes).

642. antiqua,—antiquae.

701. famuli,—famulae.

725. it,—fit.



A BACCHANAL RECLINING AT A FEAST.

v. 688, "*Aurea composuit sponda mediamque locavit.*"

# NOTES ON VERGIL'S AENEID.

## BOOK I.

Note on the introductory lines, *Ille ego—Martis.*—For a discussion of the authenticity of these lines see Excursus, p. 25. Though the editors are of the opinion that it is safer to insert the disputed lines, as being in their judgment more likely to be the genuine product of Vergil's hand than not, still as most of the usually accepted editions begin with "*arma virumque*," this edition, so as to be uniform for purposes of reference, has been numbered from line 5.—*Ille ego*, sc. *sum*, making *ille* a predicate nominative, "I am that (poet)."—*avena*, lit. "an oat straw"; here "a reed-pipe," "shepherd's pipe;" the reference is to Vergil's composition of

the pastoral poems called Eclogues, cf. *Silvestrem tenui Musam meditaris avena*, Ec. 1, 2.—*egressus silvis* means "turning from shepherd life,"—*vicina arva* refers to his didactic poem on agriculture, the Georgics; *vicina*, "neighbouring" suggests the close connection between the two kinds of poetry.—*quamvis* an adv., "however (greedy)."—*gratum opus* in apposition to the clause "*coegi ut*, etc."—*at nunc horrentia Martis arma*, the closing words of the fourth line are to be construed continuously with the fifth line or v. 1 of the text, *horrentia* qualifying *arma* the object of *cano.*—The usual text begins abruptly "Arms and the man I sing." The introductory lines form a preface tracing the poet's gradual progress from pastoral and didactic-agricultural poetry to the loftier and grander Epic.

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**1**—*Arma virumque cano:* "I sing of arms and the man." Vergil observes the custom of epic poets by announcing his subject at the outset. Cp. the opening lines of the Iliad, Odyssey and Paradise Lost.—*arma* may be used here to show the contrast between the subject of the Aeneid and that of the Georgics (cp. the opening line of Georgic 1), in which the theme, viz., the occupations of rustic life, is announced.—*virum*, referring to the deeds of Aeneas. Distinguish *cāno* and *căno.*—*qui—littora:* "who of old from the coasts of Troy came, an exile of fate, to Italy and the shore of Lavinium."—*primus:* Heyne and Wagner, finding a difficulty in reconciling the usual meaning of *primus* with the statement of Antenor's previous settlement, mentioned v. 242, make *primus* = *olim*, "of old." Gallia Cisalpina was not formally included in *Italia Propria* till 42 B.C., and possibly was not considered by Vergil as a part of Italy Proper. Distinguish *ora* = ἀκτή, the land or district on the sea; *litus* = ῥηγμίν, the land covered by the breakers of the sea; *ripa* = ὄχθη, the bank of a river.

2—*Italiam* = *ad Italiam:* Vergil, with many other poets, sometimes omits prepositions after verbs of motion: cp. Aen. 1, 365, *devenere locos;* Shaks. Julius Caesar 1, 2: "But ere we could *arrive the spot* proposed."—*fato* may be taken (1) with *profugus* as above, abl. of instr.; or (2) with *venit*, abl. manner. In some compound words *pro* is short, though it is usually long.—*Lavinaque:* others read *Laviniaque.* In scansion, if the latter reading is adopted, *i* is consonantal, *i.e.* pronounced *y.*

3-6—*Ille—Latio:* "hard driven on land and on the deep by the violence of heaven, for cruel Juno's unforgetful anger, and hard beset in war also, ere he might found a city and carry his gods into Latium."—

*ille:* cp. Homeric ὅ γε, not the subject of *iactatus* (*est*), but in apposition with *qui.*—*terris*—*alto:* local ablatives.—*superûm* = *superorum*, scil. *deorum.*—*multa*—*passus*, like *iactatus*, a participle, lit. "much, too, having suffered in war also."—*dum*—*conderet:* "in his attempts to build." The idea of *purpose* is implied.—*Latio*, dat. = *in Latium* in prose.

6—*Unde*=*a quo*, scil., *ortum est:* "from whom (sprung)." Some think that the three stages of the growth of Rome are referred to, viz., the original settlement at Lavinium, the transference of power to Alba Longa, and the final selection of Rome as the seat of empire. The Latins dwelt in the broad plain between the Sabine mountains and the sea, and traced their descent to King Latinus. The word *Latini* means the dwellers of the plain: cp. *latus*, πλατύς, Eng. *flat;* for the loss of the initial mute, cp. *lanx*, πλάξ; *lavo*, πλύνειν. Vergil is incorrect in saying that the Latins were descended from Aeneas, as they existed before his advent: cp. Livy, I, I. Their chief town was Lavinium (now *Pratica*).

7—*Albani patres:* *Alba Longa* was the head of a confederacy of thirty Latin towns. After its destruction by Tullus Hostilius, the leading citizens were transferred to Rome, and became incorporated in the common state. Many of the noble families of Rome, notably the Iulii, traced their descent to the Albans.—*Alba Longa* occupied a site probably near the convent of *Palazzuolo.*—*moenia* (rt. MUN, to defend; cp. ἀ-μύν-ειν), the walls for defensive purposes; *murus* (*mun-rus*, also rt. MUN), a wall of any kind; *paries* (rt. PAR, to separate), the partition walls of a house; *maceria*, a garden wall.—*altae Romae*, "of stately Rome." Rome at first occupied the *Palatine.* Afterwards the *Capitoline*, *Aventine*, *Esquiline*, *Coelian*, *Viminal*, and *Quirinal* hills were included. Also the *Pincian*, *Vatican*, and *Janiculan* hills, on the Etruscan side, were brought within the boundaries of the city under Aurelius.

8—*Musa:* Vergil, following the example of Homer, invokes the muse and refers the whole plot to the gods. *Calliope* was the muse of epic poetry.—*quo numine laeso:* there are several ways of taking these words; (1) some supply, *impulsus fuerit*, "by what offended deity was he (Aeneas) constrained;" (2) *numine*=*voluntate*, "what purpose (of Juno) being thwarted;" (3) *quo*=*qua de causa*, "for what reason, her (*i.e.* Juno's) will being thwarted;" (4) *ob quam laesionem numinis*, "on account of what affront to her purpose;" (5) "for what offence to the majesty of heaven." The last is

probably correct. The first is objectionable because Juno has been mentioned as the offended deity.

9—*Quidve dolens:* "or in what vexation;" lit. "resenting what." For case of *quid.*—*tot volvere casus:* "to run the round of so many misfortunes." This poetic use of infinitive with *hortor*, *oro*, *suadeo* is common for the prose construction of *ut* with subj.

10—*Insignem pietate:* the hero of the Aeneid is distinguished by the epithet *pius*, which means that he had filial affection as well as religious reverence. He rescues his father from burning Troy (Aen. 2, 723); also the gods (Aen. 2, 717).—*adire*, "to face."

11—*Inpulerit:* indirect question.—*animis*, taken either a dative, or a local ablative.—*irae*, the plural, denotes the various manifestations of her passions.

12—*Urbs antiqua:* said with reference to Vergil's own time. Karthage was founded probably about 853 B.C.—*Tyrii coloni:* "settlers from Tyre;" the Tyrians founded also Tunes and Utica, near Karthage.

13—*Italiam—longe:* *longe* may be taken either as modifying the whole phrase, "over against Italy and the Tiber's mouths afar;" or equivalent to *longe distantia*, "the far distant Tiber's mouths."—*Italiam contra*=*contra Italiam.* What direction is Karthage from Rome?

14—*Dives opum:* compare *dives;* decline *opum.* The genitive of *respect* is common with adjectives of *plenty* and *want.*—*studiis:* abl. of respect: "in its passion for;" see note on *irae* for plural, vs. 11. Vergil here, no doubt, alludes to the experience of the Romans in the Punic Wars.

15—*Quam coluisse:* the Romans identified the Syrian Astarte (the *Ashtaroth* of the Bible) with Juno.—*unam*, "especially;" *unus* gives to superlatives or to words implying a superlative force (*magis quam omnes terras*), an emphatic meaning: cp. εἷς; : εἷς ἄριστος: "by far the best."

16—*Posthabita Samo:* "in preference to Samos," lit., "Samos being held in less regard." Herodotus (3.50) mentions a famous temple of Here (*Juno*) at Samos. In scanning this line, notice that the hiatus in *Samo* is relieved by the caesural pause. This especially occurs when a long vowel is in the *arsis* of the foot: see introduction, p. xviii.

their wanderings.—*spumas salis:* observe the alliteration, "the foam of the salt sea;" *sal;* cp. *ἅλς ἡ.*—*aere,* the bronze keels of the vessel=*aereis carinis.*—*ruebant=eruebant.*

36—*Cum Iuno—secum,* scil., *loquitur:* "when Juno, nursing the undying wound in her heart, thus communes with herself."—*sub pectore,* "in her heart," lit. "beneath her breast." The heart was the seat of intellect according to the Romans; the lower organs were the seat of passions.—*servans:* cp. Burns' Tam O'Shanter, "nursing her wrath to keep it warm."

37—*Mene—victam:* "What! am I to desist from my purpose, as one baffled?" The accusative with inf. denotes indignation here.

38—*Nec—regem:* "and am I not able to turn the leader of the Trojans aside from Italy?"

39—*Quippe* (=*qui-pe*): "because forsooth," ironical; cp. *δήπου.*—*Pallas,* epithet of Athene (Minerva), from (1) *πάλλειν, to brandish,* or (2) *πάλλαξ, a maiden.*—*Ne=nonne.*—*Argivum:* see note on *Danaum,* v. 30.

40—*Ipsos=αὐτούς*: "the crew themselves," opposed to the ships.—*ponto:* abl. either of instrument or of place.

41—*Ob noxam et furias:* either "on account of the guilt and frenzy," or (by *enallage*)=*ob noxam furiosam:* "on account of the guilty deeds committed in frenzy."—With *Oilei,* scil., *filii.* Ajax is said to have offered violence to Cassandra, priestess of Minerva, daughter of Priam. For another account see Ajax (Proper Names). Scan this line.

42—*Ipsa:* "she with her own hand." Pallas and Juppiter were the only deities who are represented as wielding the thunderbolt.

44—*Pectore:* abl. separation.—*turbine:* abl. of means.—*scopulo:* local abl. or dat.

46—*Ast—gero:* "but I who walk with stately tread, the queen of the gods, I, the sister and wife of Jove, with a single people so many years wage wars."—*ast:* archaic form of *at.* The language of epic poetry affected archaisms. Note the majestic gait of Juno is imitated by the spondaic character of the verse: cp. vs. 405, 497.

47—*Et soror et coniunx: κασιγνήτην ἄλοχόν τε:* Hom. Il. 16, 432.

48—*Gero:* "have been (and still am) waging."—*quisquam:* implying a negative. Distinguish *quisquam*, *ullus* and *quivis*, *quilibet.*—*adorat:* others read *adoret:* a rhetorical subjunctive.

49—*Praeterea = posthac:* "hereafter."—*imponet*: fut. indic.: the readings here are very mixed. We have also *imponat* (subj.), and *imponit* (pres. indic.). The weight of MSS. evidence is in favour of *adorat—imponet*, although *adoret—imponat* would harmonize better.

51—We have in the following lines a lively personification of the winds. *Loca—austris:* "a place big with blustering blasts." The winds mentioned in the Aeneid are: N., *Boreas.;* N.E., *Aquilo;* E., *Eurus;* S., *Notus* or *Auster;* S.W., *Africus;* W., *Zephyrus;* N.W., *Corus* or *Caurus;* N.N.W., *Iapyx.* Distinguish in meaning *loca*, *loci.*

52—Distinguish in tense *vĕnit*, *vēnit.*—*antrum:* a cave or grotto, as a beautiful object with reference to its romantic appearance and cooling temperature: *specus*, a gap with a longish opening; *spelunca*, a cavity in a merely physical relation, with reference to its darkness or dreadfulness.

53—We have here a fine example of imitative harmony (*onomatopoeia*), the hissing sounds of the winds being well represented by the successive s's: "the struggling winds and sounding storms."

54—*Imperio—frenat:* "restrains beneath his sway and curbs them with fetters in his prison house." The picture of the winds may have been suggested by the *ludi Circenses*, at which chariot racing was one of the chief features.—*vinclis et carcere = vinclis in carcere*, or some say = *vinclis carceris:* what figure?

55—*Illi—fremunt:* "they chaffing, while the great rock roars responsive, rage round the prison bars." Note the alliteration.—*magno cum murmure*, a substitute for the ablative absolute.

57—*Sceptra tenens* = σκηπτοῦχος: "sceptre in hand."—*animos:* "passions." —*iras:* "rage:" cp. v. 25, note.

58—*Ni* archaic form of *nisi:* see *ast*, v. 48.—*faciat—ferant—verrant:* the pres. for impf. gives greater vividness. In prose we should have *ni faceret—ferrent.*—*quippe*, "doubtless," ironical. Note, *verrant* is intransitive, "sweep."

61—*Molem et montes = molem montium* (by hendiadys): "a mass of mountains."—*insuper:* "on the top of them."

62—*Regemque—habeas:* "and gave them such a king as knew, when

bidden (by Jove), by a fixed law either to tighten or to loosen the reins."—*qui—sciret*, sub. of purpose.—*premere*, scil., *habenas* or *ventos.—dare laxas = laxare.—iussus*, scil., *a Iove.*

65—*Namque:* in prose usually *etenim*, introduces a self-evident reason, "seeing that." Here the particle assigns the reason of her coming to him: "I have come to you, for, as you know," etc.—*divum—rex:* Hom. Il. I, 544; πατὴρ ἀνδρῶν τε θεῶν τε.

65—*Mulcere—tollere = ut mulceas—tollas:* see note on the infinitive, v. 9.—*vento* must be taken with both *mulcere* and *tollere*. The ancients seem to have thought that some winds calmed, while other winds raised the sea.

67—*Aequor:* a kind of cognate, or adverbial, accusative: cp. ἰέναι ὁδόν.

68—*Ilium—Penates:* the meaning seems to be that the conquered Trojans will in Italy perpetuate their race and establish their religion. The *Penates*, are said to be *victos*, as their old home *Ilium* was destroyed. —*Penates*, Roman household gods, of which each family had its own. These were worshipped with *Vesta*, the goddess of the hearth. Each city also had its *Penates*. Those of Lanuvium, the chief city of Latium, were brought by Aeneas from Troy. Afterwards they were transferred to Rome. The root of *penates* is from *pa*, or, *pat*, "to nourish:" cp. πατήρ, πόσις (= πότις), δεσ-πότ-ης: cp. *pater*, *pasco*, *panis*, *penus:* Eng. *father*. The word may therefore mean the images of "the original founders" of the clan or *gens*.

69—*Incute—ventis:* "rouse thy winds to fury;" lit. "strike strength into the winds," as if by a blow of his sceptre.—*submersas:* "so that they will be sunken," a proleptic use of the participle (cp. v. 29) = *obrue et submerge puppes:* cp. Shaks. *King John*, "Heat me those irons *hot.*"

70—*Diversos*, scil., *viros*, "the crew far apart." Others read *diversas*, scil. *naves*.

71—*Corpore:* abl. specification.

72—*Deiopea.* If this be the correct reading, *Deiopea* is a case of inverted attraction, *i.e.*, the antecedent is attracted into the case of the relative *quae:* cp. v. 573. Others read *Deiopeam*.

73—*Iungam*, scil., *tibi.—conūbio:* to get over the difficulty of scansion, some take this word as a trisyllable, making *i* consonant, *i.e.* = *y*. Monro (on Lucr. III, 776) shows, however, that the quantity may be *conŭbio.—propriam = perpetuam:* "and grant her to thee as thy wife for ever:" cp. Ecl. 7, 31.

75—*Pulchra—prole:* taken either (1) with *parentem*, abl. quality, or (2) with *faciat*, as abl. means.

76—*Tuus—explorare:* "thine is the task to determine what thou choosest." —*optes:* subj. of dependent question

77—*Tu—tu—tu:* note the emphasis: "'tis thou who gavest me whatever realm this is which I have."—*sceptra Iovemque:* "the sceptre and the favour of Jove," or by hendiadys = *sceptra Iovis*, "the sceptre derived from Jove." All kingly power came from Jove.

79—*Epulis:* decline this word.—*accumbere:* Vergil here ascribes to the gods a custom prevalent among the Romans of his own day. The Greeks sat at meals as we do.

80—*Potentem:* "lord," see note on *Penates*, v. 68.

81—*Dicta*, scil. *sunt.—cavum—latus:* "with spear-point turned that way, the hollow hill he struck on the side." Note the *alliteration.* Distinguish in meaning *lătus* and *lātus.*

82—*Velut agmine facto:* "as in banded array." abl. manner.

83—*Data* (*est*).—*terras perflant:* "they blow a blast across the world."

84—*Incubuere mari:* "they swooped down upon the sea:" for momentary action of perfect, cp. ἐπέσκηψαν.

85—*Ruunt:* the change of tense is supposed to give vividness to the description.—*creber procellis Africus:* "the gusty south-west wind." —*Africus:* cp. λίψ, as blowing from Libya; called by the Italians still *Africo*, or *Gherbino.*

86—*Et fluctus:* the successive spondees well described the measured motion of the heavy surges.

87—*Insequitur—rudentum:* "then follow both the shrieks of the crew and the creaking of the cordage." —*virum* = *virorum:* see note on *Danaum*, v. 30.—*rudentes:* were the light hanging gear of a ship (τοπεῖα), while *funes* (σχοίνια), were the strong ropes to which the anchors were attached, and by which the ship was fastened to the land.

88—*Eripiunt—oculis:* "suddenly the clouds blot from the eyes of the Trojans both sky and light."—*dies*, "light," probably the original meaning of the word; cp. *div*, "bright:" cp. δίϝος, Διϝός (gen. of Ζεύς, god of the air), *Iuppiter* (= *Divpiter*), *Diana* (= *Div-ana*, the bright one), "the moon."

89—*Incubat:* "broods over." Morris well translates:

> "Night on the ocean lies,
> Pole thunders unto pole, and still with wild fire glare the skies,
> And all things hold the face of death before the seamen's eyes."

—*atra:* "sable." Distinguish *ater*, denoting black as a negative of all colour, opposed to *albus*, white: *niger*, black, as being itself a colour, and indeed the darkest, opposed to *candidus*.

90—*Intonuere poli:* "it thundered from pole to pole;" lit. "the poles thundered."—*polus*, (πόλος): the Latin term for πόλος is *vertex*, the end or axis on which, according to the ancient notions, the heavens turned (*verto*).—*et—aether:* "and the heaven gleams with frequent flashes."—*aether*, the bright upper sky above the clouds (αἰθήρ): *aer*, the lower air (ἀήρ). Here the distinction is, however, unobserved.

91—*Praesentemque—mortem:* "and all things threaten the crew with instant death."—*intentant*, note the force of the frequentative.

92—*Extemplo* (=*ex tempulo*, from *tempulum*, dim. of *tempus*), "at once." —*frigore*, "with a chilling fear."

93—*Duplices:* not "clasped," as this was not the attribute of prayer among the Greeks and Romans, who extended the palms of their hands to the supposed dwelling place of the deity addressed, but "both": cp. the use of διπλοῦς for ἄμφω, δύω: Aeschylus, Prom. Vinctus, 971, μηδέ μοι διπλᾶς ὀδοὺς, Προμηθεῦ, προσβάλῃς. So also *duplex*, said for *ambo*, *uterque*, of things in pairs: Aen. 7, 140: *duplices parentes.*—*palma*, "the open hand": cp. παλάμη, "the blade of an oar:" root PAL, "to spread;" *palor*, "I wander," and *pando*, "I spread:" for *d* passing into *l*: cp. *odor*, *olere*; *dingua*, *lingua*; δάκρυ, *lacrima*.

94—*Refert*=*dicit*. The meaning may be he *brings back* to light thoughts hidden in his heart: cp. Hom. Od. 5, 309, *et sqq.*

95—*Quis contigit:* "whose happy lot it was."—*quîs*=*quibus*.—*accidit*, it happens unexpectedly, said of good or bad events: *contigit*, it happens, said of fortunate events: *evenit*, it happens, said of events expected, good or bad.—*ante ora:* considered a happy lot, because their fathers would see their noble deeds.

96—*Oppetere*, scil. *mortem*, to die, as a moral act, in so far as a man, if he does not seek death, at any rate awaits it with firmness: *obire mortem*, to die, as a physical act, by which one ends all suffering.

97—*Tydides*=*Diomedes*, who met Aeneas in single combat: Il. 5,297.—

*mene—dextra :* "alas ! that I could not have fallen on the Trojan plains and gasped out this life beneath thy right hand !" For the case of *me*, see note, v. 37.—*occumbere*, scil., *mortem*, or *morte*, or *obviam morti.*—*campis*, local abl. = *in campis.*

99—*Saevus :* perhaps "terrible in battle": cp. Homer's δεινὸς μάχην. Aeneas himself is called *saevus* in Aen. 12, 107.—*Aeacides :* Achilles is meant, who was son of Peleus and grandson of Aeacus. Some render *iacet* by "fell," a historic present, because we learn from Il. 16, 667, that the body of Sarpedon was conveyed to Lycia by Sleep and Death.

100—*Simois :* decline. Name the other rivers in the Troad.

102—*Talia iactanti :* "as he utters these words :" dat. of reference. —*stridens—procella :* either "a squall howling from the north (*Aquilone = ab Aquilone*)," or "a squall howling with the north wind," abl. of *accompaniment.*

104—*Avertit*, scil., *se = avertitur* (middle force), "swings round."

105—*Dat*, scil., *prora ;* "the prow exposes the side (of the ship) to the waves."—*insequitur—mons :* "close (on the ship) in a mass comes on a precipitous mountain billow."—*insequitur*, scil., *navem.*—*cumulo*, abl. manner, with *insequitur.*

106—*Hi*, properly = *viri*, "the crew," but by *synecdoche = hae naves.*—*his —aperit :* "to those the yawning billow discloses ground amid the waves." Distinguish *unda*, a wave, arising from the ordinary motion of water ; *fluctus*, a wave, caused by some external force, as storms.

107—*Furit—harenis :* "the seething flood rages with sand."—*harenis :* abl. of instrument. Conington translates : "sand and surf are raving together."

108—*Abreptas—torquet = abripuit et torquet :* "has caught and whirls."—*latentia*, "hidden" by the overflowing sea in stormy weather ; in a calm they were visible.

109—*Saxa—aras.* The order is *saxa quae mediis in fluctibus (exstantia) Itali vocant Aras :* "rocks which (standing out) in the midst of the billows the Italians call Altars." The *saxa* referred to are probably the rocks just outside the bay of Karthage. Of these, the *insula Aegimuri* is the chief. Some say the Karthaginian priests used to offer sacrifices there to avert shipwrecks on the rocks, hence the term *Ara.* Others say the *Skerki* rocks are alluded to, situated in the shallow between Tunis and Sicily.

110—*Dorsum—summo:* "a vast reef rising to the surface of the main."—*dorsum*, properly "a back" of an animal: cp. *χοιράς*: hence, a low, rugged rock rising like a hog's back on the surface of the waves.—*mari:* local abl.—*Ab alto:* "from the high seas."

111—*In brevia et Syrtes = in brevia* (*loca*) *Syrtium:* "on the shoals of the Syrtes." The Syrtes (so called from *dragging* in the ships; *ἀπὸ τοῦ σύρειν τὰς νῆας*, or from the Arabian word *Sert*, meaning a desert,) were two gulfs in Northern Africa, the *Syrtis Maior (Gulf of Sidra)*, the *Syrtis Minor (Gulf of Khabs).*

114—*Ipsius*, scil., *Aeneae*. *Ipse* like *αὐτός* is often used of a superior, as of a leader, master, etc.: cp. *αὐτὸς ἔφη*: *ipse dixit*, said of Pythagoras by his disciples.—*a vertice = κατ' ἄκρης*, "vertically." Scan this line.

115—*Puppim.* Many "i" stems have the accusative in *im* or *em.*—*excutitur—caput:* "the pilot is dashed away and headlong is rolled forward."—*excutio*, often used "to throw out" of a ship, chariot, or from a horse.—*pronus*, cp. *πρηνής* opposed to *supinus = ὕπτιος.*—*magister*, *i.e.*, *navis gubernator.*

116—*Ast*, old form of *at*, and like the Greek *ἄταρ*, it joins a previous thought to a new and different one: "whilst on the spot thrice the billow whirls it (scil., *illam*, or *navem*), driving it round and round."

117—*Et—vortex:* "and the swift eddy engulfs it *(i.e.*, *navem)* in the deep."—*rapidus*, root RAP: cp. *ἁρπ-άζω* (by metathesis).—*aequore*, local abl.

118—The spondees describe well the laboured movements of the struggling sailors.—*rari:* "scattered here and there."

119—*Arma—undas.* The shields and spears may be referred to as floating for a while in the waves, or the picture may be merely momentary.—*gaza = θησαυρός*, a prince's wealth.

120—Scan this line. *Achati:* see note on *Achilli*, v. 30.

121—*Qua = in qua:* local abl.

122—*Hiemps.* The *p* is merely euphonic, because it is difficult to pronounce *s* after *m:* cp. *sumpsi.*—*laxis—fatiscunt:* "through the loosened fastenings of the sides, all (the ships) draw in the unwelcome water and gape with (many) seams."—*imber:* properly rain water: here = *mare:* cp. Verg. Georg. 4, 115.—*rimis*, abl. manner.

124—*Interea:* refers to a matter of some duration: *interim:* to a thing

merely momentary: *interea*, includes the time occupied from the winds swooping down on the sea (v. 84) up to the present. We may translate, "while this was going on, Neptune, greatly moved, felt that the deep was disturbed with dreadful din."

125—*Et—vastis:* "and that the still waters were forced up (to the surface) from their lowest depths." Servius takes *stagna* to mean the still waters at the bottom of the deep.—*vadis*, abl. of separation: —*commotus:* "moved" in heart, though of serene countenance *(placidum caput)*.—*alto prospiciens* may mean (1) "looking forth from the deep sea," where his palace was; abl. sep.: (2) "looking forth o'er the deep," the abl. representing the space over which the view is taken: cp. v. 81: (more correctly *prospicere* takes an acc. in this construction, as in v. 155); (3), "in his regard for the main," the dat.

127—*Unda:* abl. of sep.: see note on *incepto*, v. 37.

128—*Toto—aequore:* see note, v. 29.

129—*Caeli ruina:* "by the wreck of heaven." The violent storm of rain is considered as the downfall of the sky itself.

130—*Latuere—fratrem:* "were unknown to her brother:" with *lateo* and acc., cp. use of *λανθάνω*.

131—In scanning this line note that *dehinc* is scanned in one syllable, *deinc*.

132—*Tantane—vestri:* "has such confidence in your origin possessed you?" The winds were the sons of Aurora and the Titan Astraeos, so that they were on the one side of divine origin and on the other they were descended from a rival of the gods.

133—*Numine:* "consent:" from *nuo*, "to nod."

134—*Tantas moles:* "such mighty billows." What is peculiar in the inflection of *audeo?* Name other verbs of the same class.

135—*Quos ego*, scil., *ulciscar:* aposiopesis.

136—*Post = postea:* "hereafter."—*Non* may be taken (1) either with *simili*, (2) or with *luetis;* the former is preferable: "you shall pay me a different penalty for a second sin," or "you shall afterwards atone for your crimes with a far different penalty," *i.e.*, different from what is suggested in *componere*.—*Commissa luere:* cp. *πεπραγμένα λύειν*.

138—*Non—datum:* "not to him, but to me was allotted the stern trident

of ocean empire," literally "the empire of the ocean and the stern trident."—*saevum* : "stern," as the sceptre is the badge of authority.

139—*Sorte* : Juppiter, Neptune, and Pluto are said to have received their realms by allotment, a notion probably suggested by the Roman mode of assigning the provinces at the beginning of the year.

140—*Vestras* : referring to the whole winds, though directly addressed to Eurus.—*illa—Aeolus* : "let Aeolus glory in his place," literally "give himself airs."

141—*Et—regnet* : "and let him reign when he has closed the prison of the winds," or "in the closed prison."—*carcere* : abl. abs. or local abl. with *in* omitted.

142—*Dicto citius* : "ere the words were spoken."—*placat* : distinguish in meaning *plăcare*, *plăcēre* ; *pendēre*, *pendĕre* ; *albare*, *albēre* ; *fŭgare*, *fŭgĕre* ; *iăcĕre*, *iacēre* ; *sēdare*, *sĕdēre*.

144—*Adnixus*, scil., *navibus* : "pushing against the ships."

145—*Scopulo* : abl. of separation. Vergil does not seem to distinguish *scopulus*, a high pointed cliff, affording a wide lookout (rt. SCEP : cp. σκόπελος) ; *saxum*, a huge rock of whatever form : cp. πέτρα ; *rupes*, a jagged cliff ; *cautes*, a small rock down in the water and invisible to the sailors.—*levat*, scil. *naves*.

146—*Aperit* : "he makes his way through."—*Syrtis* : see note, v. 112.—*temperat* : distinguish the meaning of this verb with (1) dat., (2) acc.

147—*Levibus* : distinguish in meaning, *lēvis*, *lĕvis*. The adj. is best taken = *leviter*, an adv., modifying *perlabitur* : "and gently in his car he glides o'er the top of the waves."—*rotis* : part for whole (*synecdoche*) = *curru*. The sound of the verse is suggestive of the calm of the sea.

148-150—*Ac veluti* : "even as when oft in a throng of people strife arises, and the fierce multitude rage in their minds, and now brands and stones are flying ; madness lends arms." One of the best known of Vergil's similes. This simile reverses the order observed by Homer. In Il. 2, 144, Homer compares the din of the assembly to that of the sea. Vergil here compares the sea pacified by Neptune to a violent mob swayed by some respected orator. "Man reminds the more pictorial poet of nature ; nature reminds the more philosophic poet of man."—*magno in populo* : lit. "in a vast throng."—*coorta est* : gnomic perfect, denoting habit.

149—*Seditio* : derived from *se*, *itio*, "a going apart," *i.e.* "a riot : " for *d* epenthetic : cp. *redeo*, *prodeo*.—*animis* : probably a locative ; cp. *animi discrucior*, *animi aeger*.

150—*iamque*: "and at length:" *iam* implies the idea of a gradual progression up to a certain time; *nunc*, definitely the present.—*faces et saxa* were the arms of a Roman mob, as the carrying of arms was forbidden within the city.

151-152—*Tum*, correlative with cum; v. 148: "then if, perchance, they catch sight of one revered for goodness and service, they are silent and stand by with attentive ear."—*pietate gravem ac meritis*: some say that Cicero is meant.—*quem*: note *quis=aliquis* after *si*, *nisi*, *num*, *ne*, *quo*, *quanto*.—*forte*, "perchance," takes the indic., so also *forsan*; *fortasse* has once the indic. in Vergil, otherwise the subj.; *forsitan* has regularly the subj.

152—*Conspexere*: the individuals composing the throng (*vulgus*) are thought of; hence the plural. The perfect is used to express momentary action.—*adstant*: "they stand by." Note force of *ad*.

154—*Cunctus—fragor*: "all the uproar of the sea is at once hushed." Decline *pelagus*. Distinguish in meaning *cecīdit*, *cecĭdit*.—*aequora prospiciens*: "looking o'er the calm deep." See note v. 126.

155—*Genitor=Neptunus*: *pater* seems to have been a general epithet of a river or sea deity; cp. *pater Tiberinus* (Livy, 2, 10); *pater Oceanus* (Verg. Georg. 4, 382); *pater Portunus* (Verg. Aen., 5, 241). So also Homer calls Ocean θεῶν γένεσιν. It was one of the dogmas of the Ionic School of Philosophers that water was the primary element of all things—a doctrine evidently held by Vergil.—*aperto*: "cleared" of clouds, *i.e.*, "serene."

156—*Curruque—secundo*: "and he lets his gliding chariot fly with loosened rein," literally "he flying gives reins to his gliding chariot."—*curru =currui*.—*secundo*: *i.e.* "following" his steeds, hence "gliding."

157—*Aeneadae*: "followers of Aeneas;" so the Athenians are called *Cecropidae*, *Thesidae*, from their original leaders.—*quae litora*: "the nearest shores;" the relative here supplies the place of our article.—*cursu=rapide*, abl. of manner; cp. δρόμῳ=ταχύ.

158—*Vertuntur=vertunt se*: literally "turn themselves." The passive endings in Latin arose out of the reflexive forms of the active by adding to the verbal stem with the connective vowel the acc. of the reflexive pronoun which was for all persons—*se*;—*e* final was afterwards dropped, and the remaining form sometimes changes *s* to *r*; *vertor = verto-se*; *verteris = vertesi-se*; *vertitur = verteti-se*.

159—*Est locus*: probably an imaginary place. Some refer the description to *Nova Karthago* (*Cartagena*) in Spain; others to *Neapolis*.—*in*

*secessu longo* : "in a deep receding bay." Conington finely renders these lines :—

Deep in a bay an island makes
A haven by its jutting sides,
Wherein each wave from Ocean breaks,
And, parting, into hollows glides.
High o'er the cove vast rocks extend,
A beetling cliff at either end ;
Beneath their summits far and wide,
In sheltered silence sleeps the tide,
While quivering forests crown the scene—
A theatre of glancing green.

160—*Objectu laterum* : "by the shelter of its sides."—*quibus*, "against which ;" abl. instr.

161—*Inque—reductos* : "and wave parts into the deep hollows of the bay." —*sinus*, properly "a bosom," then "a gulf." Cp. the change of meaning of κόλπος, Romaic γόλφος, Eng. *gulf.* — *scindit sese* = *scinditur.*

162—*Hinc—scopuli* : "on this side and on that, huge rocks and twin cliffs tower threateningly towards heaven."—*minantur* : rt. MIN, "to jut :" cp. *mons* : *minae*, properly the gable end of a house.

163—*Late* : "far and wide."

164—*Aequora—silent* : "the calm sea lies safe and still," lit. "the calm sea, safe (from the winds), is still."—*tuta* may, however, mean "safe for ships."—*tum—coruscis* : "then a background of waving woods."—*scaena* : cp. σκήνη, the background of the Roman theatre, the circular form of the bay (*sinus*) having suggested the idea of the pit (*cavea*).—*silvis* : abl. quality. Distinguish *silva*, a wood in a general sense, with reference to the timber = ὕλη : *nemus*, a pleasant place, a grove = νομός.

166—*Fronte—antrum* : "beneath the brow (of the cliff) facing (the entrance of the harbour) is a cavern (formed) of hanging rocks."—*scopulis*, abl. of description.—with *antrum* supply *est.*

167—*Aquae dulces* : "springs of fresh water :" opposed to *aquae amarae*, "salt water springs.—*vivo saxo* : "of natural (*i.e.* unhewn) rock," abl. of description.

168—*Non—ulla* = *nulla.* The calmness of the harbour is contrasted with the raging of the sea.—*fessas* : the ships are spoken of as if endowed with life ; cp. Shaks. Romeo and Juliet : "thy sea-sick weary bark."

169—*Unco—morsu*: "with its crooked bite." Vergil here is guilty of anachronism. Anchors were not in use in the Homeric ships, which had large stones (*εὐναί*, *sleepers*) to steady them.

170—*Septem*: the original number was 20 in all (v. 381). The seven were made up of *three from the reef* (v. 108), *three from the sand bank* (v. 110), and *his own.—collectis*: "mustered."—*navibus*: abl. of accompaniment, or abl. abs.

171—*Subit*: "enters."—*amore=desiderio*: "longing," for something absent or wanting.

172—*Egressi*, scil. *ex navibus*: "having disembarked;" cp. *ἐκβαίνω*, often used with *ἐκ νηός* omitted.—*arena*: what other deponent verbs govern the ablative?

173—*Et—ponunt*: "and they stretch on the shores their limbs drenched with brine:" *tab-es*, *tab-esco* same root as *τήκ-ω* by labialism.

174—*Silici*: "from flint;" the *dative* with verbs of *separation* is confined chiefly to poetry.

175—*Suscepitque—foliis*: "and nursed the fire amid the leaves:" abl. of means.—*atque—dedit*: "and besides he placed around (the fire, *i.e.*, *ignem*) dry chips;" or *circum—dedit* may be by *tmesis=circumdedit*, scil., *igni*. The original meaning of *dare* (cf. with root DA, *θε-* in *τί-θη-μι*) is "to place."

176—*Rapuitque—flammam*. Servius says *rapuit=raptim fecit*, "and quickly he started a blaze among the touchwood." Heyne makes *rapuit=raptim excepit*, probably meaning that the fire started by rubbing together the dry pieces of wood and then quickly placing the fire around the tinder.

177—*Cererem corruptam*: "the corn damaged;" note the *metonymy*: so v. 215.—*Cerealia arma*: "the vessels of Ceres," may refer to *the handmill* (*saxa*,) *kneading trough*, etc.

178—*Expediunt*: "they fetch," out of the ships.—*fessi rerum*, either "weary with the world," or *rerum=rerum adversarum*, "weary with their misfortunes:" the genitive of *reference* is common with adjectives in Vergil: cp. *trepidae rerum*, 12, 589; *ingratus salutis*, 10, 666.—*receptas*: "recovered" from the sea.

180—*Scopulum*, properly, "a look-out"; cp. *σκόπελος*, Lat. *specula*, SPEC=*σκεπ*, by *metathesis*.

181—*Pelago*, see note on *alto*, v. 126; the abl. of the space moved over in vision: "o'er the deep."—*Anthea—videat*: lit. "if he can see any

Antheus," *i.e.*, "if he can anywhere see Antheus." It may also be taken, "in the hope that he may see some tempest-tossed (bark of) Antheus." For *Anthea quem*=*Anthei quam* (*navem*): cp. Aen. 2,311; *iam proximus ardet Ucalegon*=*iam proxima ardet domus Ucalegontis.*—*biremes*: Vergil is guilty of an anachronism here, as no such ships existed in the Homeric era.

183—*Arma*, shields arranged on the stern which would flash in the sunshine: cp. Aen. 8, 92.

184—Some have raised the question whether deer are found in Africa.

185—*Armenta*: properly, "ploughing cattle," *i.e.*, "oxen," but often applied to other kinds of animals: to horses (Aen. 3, 540); to apes (Pliny 7, 2); to sea monsters (Georg. 4, 395).—*iumentum*(=*iugmentum*): "draft cattle."

186—*Hic*: distinguish in meaning *hīc*, *hĭc*.

190—*Sternit*: "he lays low."—*vulgus*, said of beasts, cp. Georg. 3, 469: *vulgus incautum.*—*et turbam*: "and driving with his shafts the whole herd (of deer), he disperses them amid the leafy woods."

192—*Prius quam*, denotes purpose: hence the subj. in *fundat.*—*prius—aequet*: "nor stays he till he stretches on the sod seven great victims and thus has a number equal to that of the ships."—*humi*: like *belli*, *militiae*, *domi*, *ruri*, a locative.

194—*Partitur*, scil., *praedam.*

195—*Vina cadis onerarat*, by *hypallage*=*vino cados onerarat.*—*deinde dividit.* Scan this line, and tell what metrical figure in it.—*bonus*, join with *heros.*

196—*Trinacria.* Sicily was called by the Greeks Θρινακρία, Τρινακρία, Τρινακρίς, from its three promontories (τρεῖς ἀκραί), and by the Romans *Triquetra.* The promontories are Pelorus (*Faro*), Pachynum (*Passara*), Lilybaeum (*Bona*, or *Marsala*).

198—*Neque—malorum*: either "for we are not ignorant of our former misfortunes," taking *ante malorum*=τῶν πρὶν κακῶν; or, "for we have not been formerly ignorant of misfortune," taking *ante sumus* =πάλαι ἐσμέν.

199—*O—graviora*: "O ye who have suffered heavier woes."

200—*Scyllaeam rabiem* (by *enallage*)=*Scyllam rabidam*: "the raging Scylla:" cp. *Herculeus labor*, βίη Ἡρακληείη.—*penitus sonantes*:

"resounding through their caverns," or "deep sounding." The reference is to Charybdis. The *onomatopoeia* well imitates the hissing sound of the seething whirlpool.

201—*Accestis*=*accessistis* : "you drew near." For similar cases of *syncope*, in Vergil : cp. *extinxem*, *extinxti*, *traxe*, *vixet.*—*Cyclopea saxa*, referring to the cave of Polyphemus. The usual quantity is *Cyclopēus*, not *Cyclopĕus* : cp. Aen. 3, 569.

203—*Forsan—iuvabit*: "this, too, sometime we shall haply remember with delight ;" elliptical for *fors sit an* ; lit., "the chance may be whether," *i.e.*, "perhaps." See note on *forte*, v. 151.—*olim*, here =*aliquando* in prose : see note, v. 20.

204—*Discrimina rerum*=*res periculosas.*—*discrimen* ; properly, the turning point ; root KRI, "to decide" or "to separate ;" *cerno*, *κρίνω*.

205—*Tendimus*, scil., *iter* : "we pursue our course."

206—*Ostendunt*: "promise."—*fas est*, "'tis heaven's will."—*fas* : root FA, "to declare" : cp. *fari*, *φημί* ; *fatum*, *φημή*.

207—*Durate*=*τλῆτε* : "bear up."—*rebus* : dat.

208—Distinguish in meaning *vōces*, *vŏces* ; *rēfert*, *rĕfert*. Morris renders this passage :

> So spake his voice, but his sick heart did mighty trouble rack,
> As, glad of countenance, he thrust the heavy anguish back.

209—*Spem simulat vultu* : "hope in his look he feigns."—*vultu* : abl. instr. Distinguish *simulare*, to feign what you are not : *dissimulare*, not to shew what you actually are.—*premit—dolorem* : "he holds hidden deep in his heart his grief."—*corde* : local abl.

210—*Se accingunt* : lit., "gird themselves," *i.e.*, "busy themselves." The *toga* of the Romans, hanging loose, had to be tucked up for an active task. Hence, *succinctus*, *accinctus*, "active."

211—Vergil was well versed in the ceremonial rites of the Roman religion. The minuteness of the description is paralleled by Hom. Il., 1, 458-473.—*costis* ; abl. separation.—*viscera*, properly, the great internal organs, as the heart, liver, etc., but also applied to the flesh in general, or to anything beneath the skin.

212—*Pars—secant—figunt* : note the *sense* construction.—*veribus* : abl. instr.—*trementia*, scil., *viscera.*—*figunt*=*transfigunt*.

213—*Aena*, scil., *vasa* : "the bronze pots." Vergil is here guilty of an anachronism, Homer's heroes knowing nothing of boiled meat. The hot water may have been for the bath taken before the meal began.

214—*Victu—vires*: "with food they repair their strength."—*fusi*, "stretched."

215—*Bacchi=vini*: see note v. 177.—*inplentur=se inplent*: see note v. 158.—*ferinae*, scil., *carnis*: "venison:" cp. *agnina*, "lamb;" *bovina*, "beef;" *vitulina*, "veal."—*fera* is etymologically the same as Gk. θήρ, German *thier*, Eng. *deer*, which was once a generic term, as is each of its Aryan equivalents.

216—*Postquam—epulis*: "after hunger had been appeased by the feast." Decline *fames* and *epulum*. Vergil is thinking of the customs of his own day, when the tables were brought in and taken out. It is not likely that the shipwrecked Trojans had any tables at all.

217—*Amissos—requirunt*: "they talk with lingering regret of their lost comrades in many words."—*requiro*, to ask about something needed.

218—*Spem inter*: *anastrophe.*—*dubii*, "wavering."—*seu—sive*: in the pre-Augustan period we find *sive—sive*, *seu—seu*, but after that time we generally find *seu—sive*, *sive—seu*: poetically used for *utrum* or *num—an.*

219—*Extrema pati*: "to be suffering their final doom," a *euphemism* for *mori.*—*nec—vocatos*: "and that they no longer hear when called." The reference is to the *conclamatio*, *i.e.* calling the dead by name, and also shouting *vale*, or *ave.*

220—*Orontei*: from *Orontes*; see note on *Achilli*, v. 30.

221—*Secum*: "by himself," not in sight of his comrades.

222—*Aethere*: abl. separation.

223—*Finis*: the end of the day, or of the feast.

224—*Despiciens*: "looking down upon." Others read *dispiciens*, "looking abroad."—*velivolum*: "alive with flitting sails."

225—*Sic—constitit*: "even so took he his stand on a peak of heaven;" cp. use of Homeric καὶ, καὶ δή, οὕτως δή, summing up a description.

226—*Regnis*: "on the realms:" probably a dative of *recipient* used for acc. with preposition=*despexit in regna.*

227—*Tales curas*: "such cares" as became the ruler of the world.

228—*Tristior=subtristis*: "sadder than was her wont:"—*oculos suffusa* =*oculis suffusis*: Vergil is fond of using an accusative with a passive participle used in a middle sense: cp. vs. 320, 481.

230—*Fulmine*: the lightning that strikes the earth=κεραυνός: *fulgur*, the gleam of the lightning=ἀστραπή.

231—*Quid—orbis*: "what sin so heinous could my Aeneas have committed against thee, what sin, the Trojans, to whom, after suffering so many hardships, the whole world is closed on account of Italy?" *cunctus*, for *co-iunctus* or *co-vinctus.—ob Italiam*: to prevent their coming to Italy.

234—*Certe*: distinguish *certo*, a particle of affirmation joined with *scio*, "surely," "certainly," and *certe*, which modifies a statement, "at least," joined to any verb. Join with *pollicitus*, scil., *es.—hinc-hinc* is (1) either a repetition, (2) or, there are two clauses; *hinc Romanos fore, hinc ductores fore a sanguine Teucri.—volventibus annis*: cp. Homer's περιπλομένων ἐνιαυτῶν.

236—*Qui—tenerent*: "shall hold," imperf. subj. of virtual oblique narration and also because *qui* is *final.—omni*: abl., "in universal sway," *i.e.*, with every form of sway, over life, death, property, etc. Some important MSS. read *omnes*, agreeing with *terras*, which is simpler.

237—*Pollicitus*, scil., *es*.

238—*Hoc*: "by this," abl. of means; referring to the promise mentioned before.

239—*Fatis—rependens*: "balancing fates by opposing fates;" strictly *contraria* is an inverted epithet=*contrariis.—fatis*: the downfall of Troy is compensated by the hope of reaching Italy.

240—*Tot—actos*: "harassed by so many woes."

242—*Mediis—Achivis*: "escaping from the midst of the Greeks." Sophocles represents Antenor as having escaped by collusion from Troy, the Greeks having spared his life as he concocted a plan to deliver Troy into their hands. Some say he survived the fallen city, and founded there a new kingdom; others, that he settled in Libya.

243—*Penetrare*: "coasted along."

245—*Per ora novem*: the Timavus rises about a mile from its mouth at the head of the Adriatic sea. Between the fountain of the river and the outlet are several subterranean channels, through which the salt water of the sea is forced back by a storm, breaking out at the fountain through *seven* holes or crevices in the rock, and overflowing the channel of the river.

246—*It—proruptum*: (1) "the sea comes bursting up;" (2) "it (the Timavus) rolls as a dashing sea; (3) "it rolls to break upon the sea;" *proruptum*, a supine in this last. The first is the most natural explanation.—*pelago*, "surge."

247—*Tamen* : "in spite of all his dangers."—*urbem Patavi* : the genitive of *equivalence* in description after such words as *oppidum*, *urbs*, *flumen* is not found in Terence and Plautus, occurs perhaps but once in Cicero and seems confined to a few cases of poetry and later prose. It is possible that *Timavus* here may be the god of the stream : cp. B. VIII, 72, *tuque, O Tybri tuo genitor cum flumine sancto.* In Vergil's day Patavium (now *Padua*) was the fourth city of the empire in wealth, ranking next to Rome, Alexandria, and Gades (*Cadiz*). The Veneti, or Heneti, are said to have come from Paphlagonia to Italy ; others say they were Kelts.

248—*Fixit* : *i.e.*, hung them up in the temple as a token of his wars being over.

249—*Nunc—quiescit* : "now reposing, he rests in peaceful sleep."—*compostus* : referring to his toils being over. Some say that *compostus* refers to Antenor's death ; cp. ἐκτιθέναι=*componere*, to stretch out a body for burial.

250—*Nos*, *i.e.*, Venus and her son Aeneas.—*adnuo* : cp. κατανεύω, to nod the head down, to give assent ; *denuo*=ἀνανεύω, to nod the head up, to dissent.—*caeli arcem* : Aeneas was worshipped as one of the *Dei indigetes* : Aen. 12, 794 : Livy, I, 12.

251—*Infandum* : "Oh, horror unspeakable :" see note on *me—victam*, v. 41.—*unius* : *i.e.* of Juno.

252—*Prodimur* : "are forsaken" by Juppiter.

253—*Hic*, agreeing with the predicate *honos* : "is this the reward shown to piety."

254—*Olli*=*illi* : Vergil, like many other epic poets is fond of archaisms : so *metu*=*metui*, v. 257 ; *curru*, v. 156.—*Subridens* : with the force of *sub-* cp. that of ὑπο- in ὑπογελᾶν.

255—The majestic spondees give dignity to the look of Jove.

256—Scan this line and name the metrical figure in it : see note, v. 131.

257—*Metu*=*metui*. —*Cȳthĕrēa* : adjective fem., from Cȳthēra ; see note on *Lavini*, next line. Venus was so called because she was worshipped at the Island of Cythera (now *Cerigo*). Her worship was probably a remnant of the old Phoenician worship of Astarte, who was afterwards identified with Venus and Juno.

258—*Tibi* : ethical dative, "according to your wish."—*urbem et moenia*= (by *hendiadys*) *urbis moenia.*—*Lăvini* here ; in v. 2 : *Lāvina* (adj.). Such variations in quantity are frequent in the case of proper names.

259—*Sublimem* : "on high."

260—*Magnanimum* : cp. Homeric μεγάθυμος, μεγαλήτωρ.

261—*Hic—subactis* : "this one according to your wish—for I shall declare the fates, since this anxiety torments thee, and, unrolling the mysteries of destiny at greater length, I will bring them to light—this one, I say, shall carry on a great war in Italy, and shall crush the warlike tribes, and shall give laws to the people, and shall build towns, until the third summer sees him reigning in Latium and three winters are passed after the subjugation of the Rutuli."—*tibi*: see note, v. 258.—*quando=quandoquidem* : this meaning occurs only in poetry and in post-Augustan prose: cp. ὅτε for ὅτι in Greek. —*volvens*: the *metaphor* is taken from the unrolling of a book: cf. *volumen*, properly *an unrolling*, hence *a volume.*—*mores—moenia ponere*: cp. νόμους—τείχεα θεῖναι. The two ideas were inseparable in the Roman mind, as the building of a city implied the establishment of laws. There is no real *zeugma*, as the difference in sense exists only in the English translation.—*viderit*: literally "shall have seen."—*Rutulis—subactis* : either (1) an abl. absol., or (2) dat. of reference: as in Juv. 14, 12 : *cum septimus annus transierit puero.*—*terna—hiberna*, scil., *castra=tres hiemes*: lit. "winter camps," *i.e.* winters. Note the use of the distributive instead of the cardinal numeral with a noun having a pl. form only.

267—*At* : the idea is "though the reign of Aeneas shall be short, still," etc.: see note, v. 116.

268—*Stetit* : literally "while the Ilian state stood firm in imperial sway." Note that *dum* with perfect indicative is used when the emphasis is on the *fact*, not upon the *duration.*

269—*Magnos—orbes* : referring to the annual cycle in contradistinction to the monthly revolution.—*volvendis=volventibus*, from the deponent reflexive *volvor* : see note on *vertitur*, v. 158. The gerundive has here the force of the present participle.—*mensibus* : abl. absol., or abl. inst., or manner.

270—*Imperio* : either=*imperando*, abl. of manner; or dat. "for his reign."

271—*Longam Albam* : cp. Livy 1, 2. For inversion of names: cp. Hor. Od. II, 2, 3.

272—*Hic* : at Alba.—*iam* : "henceforth."—*ter centum* : according to the received date of the fall of Troy, this would put the foundation

of Rome about 850 B.C., instead of 753 B.C.—*regnabitur*, "the dynasty shall last:" a passive impersonal, the verb containing the subject: cp. *pugnatur*, *curritur*.

273—*Hectorea*: the race takes its name from its greatest hero: cp. *Romulidae*, *Assaracidae*, *Cecropidae*, or perhaps there is a reference to the warlike spirit of the Romans.—*regina sacerdos*: it is difficult to say which of these substantives is used adjectively. The reference is to *Rhea Silvia*, daughter of Numitor.

274—*Ilia*: *i.e.* of the family of Ilus, one of the founders of the Trojan line: *Rhea Silvia* is generally given as her name. The ordinary account is that she, a priestess and princess of the house of Aeneas, was by Mars the mother of the twins, Romulus and Remus.

275—*Lupae—laetus*: "gay in the tawny hide of the she-wolf that nursed him:" referring to the well-known story of the twins being exposed and stranded on the banks of the Tiber, where they were found by a wolf.

276—*Excipiet*: "shall receive by succession:" cp. ἐκδέχεσθαι.—*Mavortia*: Mars (old form *Mavors*, *Mamers*) was the patron deity of Rome, and universally worshipped by the Italian people. The word is from MAR, MAL, "to grind" or "crush." He is identified with *Thor Miolnir*, *i.e.*, Thor, the Smasher, of Norse mythology.

278—*Metas rerum*, "limit of empire": the meaning is that Rome shall have a universal and an eternal empire. Note the dignified confidence in this sentiment.

279—*Quin*=*qui ne*: "nay even." Distinguish the meanings of *quin* when used with the indic., the subj., and the imperat.

281—*Consilia—referet*: "shall amend her plans." Distinguish in meaning *rĕfert*, *rĕfert*.

282—*Togatam*: the Romans had the *toga*, or "gown," as their characteristic dress; as the Gauls had the *braccae*, or "trews;" the Greeks the *pallium*, or "cloak." Hence *gens togata*=*Romani*; *gens braccata*=*Galli*; *gens palliata*=*Graeci*. As the *toga* was the civil gown (in contradistinction to *sagum*, the military cloak) Vergil may refer here to the civil greatness of the Romans as he refers to their military prowess as lords of the world (*rerum dominos*).

283—*Sic—placitum*, scil., *mihi est*=*sic mihi placet*: "such is my pleasure." *lustris labentibus*: "as the years glide by," abl. abs. ": cp. *volvendis*

*mensibus.*—*lustrum*, properly the period between two successive purifications (LU, "to wash"): cp. Greek λούω. After the *censor* had completed his enumeration of the people (*census*) which was done every five years, an expiatory sacrifice (*lustrum*) was held.

284—*Domus Assaraci*: "the line of Troy." The family of Aeneas is meant, being descended from Assaracus (see table, p. 24).—*Phthia*: a district of Thessaly, in which was situated Larissa, a town, where Achilles and Neoptolemus were born.—*Mycenas*: the royal city of Agamemnon, near Argos. A reference is made here to the subjugation of Greece in 146 B.C.

285—*Victis—Argis*: "shall lord it over conquered Argos." Only in late writers *dominor* governs a dative or genitive. In the best writers it is construed *in aliquem*, or *in aliqua re.*—*Argis*: *Argos* is neuter indeclinable in sing. form: the plural *Argi* is masc.

286—*Origine*: abl. origin.—*Caesar*, *i.e.*, *Augustus*. His proper name was C. Octavius Thurinus, but by the will of his uncle, C. Julius Caesar, he was made his heir, and consequently took the name, *C. Julius Caesar*, adding *Octavianus*, his own gentile name. *Augustus* (*Revered*) was bestowed on him by the Senate and the people, 27 B.C.

287—*Qui—terminet*: subj. of purpose: "destined to bound."—*Oceano*: abl. of means.

288—*Caelo*: poetic = *ad caelum* in prose. Augustus in his lifetime was worshipped as a deity: Hor. Od. 3, 5, 3.—*Orientis onustum.* The reference is probably to the restoration of the standards taken from Crassus at the battle of *Carrhae*, B.C. 53. These were restored, B.C. 20. Others think the poet refers to the return of Augustus after the battle of Actium, B.C. 31.

290—*Hic quoque*: *i.e.*, Caesar, as well as Aeneas.

292—*Cana*: "untarnished." The Romans often exalted abstract qualities, as *Pudor*, *Fortuna*, etc., to the rank of deities. The return of the golden age is here prophesied.

293—*Iura dabunt*: "shall impose laws."—*dirae portae*: "the gates of war grim with closely welded iron bars shall be closed."—*ferro et compagibus* = *ferratis compagibus*, by *hendiadys*. The reference is to the closing of the temple of Janus, either in B.C. 29 or B.C. 25.

294—*Inpius*: "unholy," as the cause of the civil wars of the Romans.

These three lines are said to describe a picture by Apelles representing War fettered with chains, or a statue of Mars exhibiting the god bound with chains and seated on a pile of arms.

295—*Centum—vinctus*, scil., *manus*, implied in *post tergum* : "his hands bound behind his back with countless fetters of brass."—*centum*, often used for an indefinitely great number.

297—*Maia genitum* : Mercury was son of Juppiter and Maia, the daughter of Atlas.

299—*Hospitio Teucris* : dat. of purpose and of indirect object "to welcome the Trojans."

300—*Arceret* : the historic present may take in form a present subj. *(pateant)*, or an imperfect in respect of sense (*arceret*).

301—*Remigio alarum* : "by the oarage of his wings :" cp. Aeschylus, Ag. 52 ; *πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι.* The wings of the cap *(petasus)* of Mercury and of his sandals (*talaria*) are aptly compared to a ship's banks of oars.—*ac—oris* : "and quickly he alighted on the coasts of Libya."—*citus* : predicate adj. with the force of an adverb.—*oris* : local abl. : cp. Milton, Par. Lost, 5, 266 :—

> "Down thither prone in flight
> He speeds, and through the vast ethereal sky,
> Sails between worlds and worlds," etc.

302—*Facit—ponunt* : note the simultaneous order and result.

303—*Volente deo* = *θεοῦ θέλοντος* : "since the god willed it."—*in primis—benignam* : "most of all does the queen entertain a peaceful disposition and friendly mind towards the Trojans." Dido is represented as receiving these feelings from Mercury. Distinguish *animus* = *θυμός*, the soul as seat of the feelings ; *mens* = *φρήν*, the mind as the thinking faculty.

305—*Volvens*, scil., *in animo* : "revolving in his mind."

306—*Lux alma* : "the kindly light."—*exire*, governed by *constituit.*

307—*Vento* : "by stress of weather."—*oras* : explanatory of *locos* : "to what shores he has been borne by the wind :" governed by *ad* in *accesserit.* The subj. is used in indirect questions.

309—*Exacta* : either (1) "the result of his enquiries ;" *exigere*, is sometimes used in the sense of, "to enquire :" so *examen* = *exag-men*, "the beam of a balance," or (2) = *τὰ πεπραγμένα* : "the report of what he did :" "and to bring back the results of his enquiries to his comrades."

310—*in convexo nemorum* : "within a vault of woods," *i.e.*, "within the vaulted woods," the overhanging cliffs were formed into a cave by the action of the waves.

311—*Classem — clausam — occulit = classem clausit et occulit* : see note, v. 69.

312—*Comitatus* : deponents are sometimes used passively : *adeptus, expertus, pactus, partitus, sortitus.—Achate* : this ablative of agent is rare, except with the part.—*comitatus* : others explain it in the ablative of accompaniment with *cum* omitted : cp. B. IX, 48, *viginti lectis comitatus.*

313—*Bina* : "a pair :"—*ferro* : abl. of quality.

314—*Cui mater sese tulit obvia* : "to meet him his mother crossed his way."—*obvia*, poetic for *obviam.—media—silva* : local abl.

315—*Os habitumque* : "the look and dress."

316—*Vel—Harpalyce* : a condensed mode of saying, *vel* (*talis virginis*) *qualis Threissa Harpalyce* (*est quum*) *fatigat equos* : "or (of such a maiden) as the Thracian Harpalyce (is when she) out-tires the steeds." Others take *fatigat* : "presses sore." The Spartans were noted for their scanty dress ; the Thracians were famous hunters.

317—*Praevertitur Hebrum* : "outstrips the Hebrus :" the accusative is sometimes used after verbs that acquire a transitive meaning : cp. *erumpere nubem*, v. 580. MSS. all read *Hebrum* : but as (1) it is no proof of swiftness to outstrip a river in speed and (2) the river Hebrus is not a swift stream, some of the most critical editors, including Ribbeck and Peerlkamp, conjecture *Eurum.* There is no need, however, of the conjecture, for (1) MSS. are unanimous in reading Hebrum, (2) Sir Walter Scott, Lady of the Lake, 5, 18, says :

> "Along thy banks, swift Teith, they ride,
> And in the race they mock thy tide."

(3) Seneca and Plutarch both refer to the Hebrus as a swift river. (4) It is natural to associate a Thracian maiden with a Thracian stream.

318—*Umeris* : dat. or abl.—*de more*, scil., *venatricum* : "after the manner of huntresses."—*habilem—venatrix* : "the huntress had slung a light bow." The bow and sometimes the arrows were carried in the bow case (γωρυτός) and slung over the shoulder.

319—*Diffundere = ut diffunderent* : the *epexegetic* (explanatory) infinitive is often used in Greek, expressing a purpose, ἔδωκε λαβεῖν.

320—*Genu*: acc. of specification.—*nodoque—fluentes*: "with her flowing folds collected in a knot."

321—*Monstrate*: "point out where she is."

322—*Quam*: see note on v. 181.—When is *quis* used for *aliquis?*

323—*Maculosae—lyncis*: cp. Eur. Alc. 579: βαλιαί τε λύγκες.

324—*Aut—prementem*: "or with a shout closely following the track of the foaming boar," opposed to *errantem*, scil., *per silvas*: "sauntering (through the woods)."

325—*Sic Venus*, scil., *loquitur.—orsus*, scil., *est*, from *ordior*.

326—*Mihi.* The dat. of agent is often used in poets of the Augustan age after a perf. pass. and is the regular construction after the gerundive.

327—*Memorem*: subjunctive of doubt.

328—*Hominem=humanum sonat*: a kind of cognate acc.

329—*Phoebi soror*, *i.e.*, *Diana.—sanguinis*: partitive genitive.

330—*Felix*: "propitious."—*leves*: distinguish in meaning *lĕvis*, *lēvis.—quaecumque*, scil., *es*.

331—*Tandem*: cp. δῆτα: "pray."

335—*Venus*, scil., *loquitur.—equidem*: "'tis true, I consider myself worthy of no such honour." She refers to the honour of being addressed as a goddess or nymph.

337—*Purpureo—cothurno*: the *purple buskin* was worn high and generally by hunters, horsemen, and actors.

338—*Punica*: also *Poenica*: connected with *Phoenix*: cp. *munire*, *moenia*. For the dropping of the *h*, see Papillon's Comparative Philology; p. 82.

339—*Libyci.* The original Karthaginian settlers did not throw off the yoke of the Libyan tribes till about the age of Cambyses of Persia, *i.e.*, 530 B.C.—*genus*: in apposition with the noun implied in *Libyci*.

340—*Imperium—regit*: "holds the sway," not "rules over the domain."

341—*Longa—iniuria*: "tedious would be the tale of wrong."

342—*Ambages*: "details;" lit., "round about ways:" "ins and outs."—*sed—rerum*: "but I shall relate in order the main points of the story."—*sequar=persequar.—summa—fastigia=capita.* Conington renders:

"long
And dark the story of her wrong;
To thread each tangle time would fail,
So learn the summits of the tale."

343—Scan this line; also line 348. Is there any word varying in quantity in these two lines?—*ditissimus agri*: "richest in land;" see note on *opum*, v. 14. As the Karthaginians were not so much an agricultural as a commercial people, some propose to read *auri* for *agri*. Vergil, however, is describing Sychaeus as he would describe a Roman of his day whose chief wealth consisted in land.

344—*Et—amore*: "and beloved with great affection by the hapless (wife):" for the case of *miserae*: see note, v. 326.

345—*Intactam*: "a maiden:" cp. ἀθικτός.—*Primisque—ominibus*: "and had united her in the first rites of wedlock."—*iungo*: as ζεύγνυμι is often applied to wedlock: cp. *coniunx*, σύζυξ.

346—*Ominibus*: the consultation of the omens was regarded of great importance before the celebration of the marriage rites. Here *ominibus* is put for *marriage rites*.—*Tyri*: local genitive.

347—*Ante alios—omnes* = *maior quam alii omnes*.

348—*Quos furor*: "betwixt them a feud came."

349—*Impius*: "unnatural," because violating all natural claims, referring to his disregard for his sister or for the place, as well as to his treachery.

350—*Securos amorum*: "regardless of his sister's love; genitive of respect: see note, v. 14. Distinguish in meaning and derivation *sēcurīs*, *sĕcurīs*.

352—*Malus* = *male*, by *enallage*: "wickedly."

355—*Sed ipsa*: the idea is: "but 'twas in vain that he deceived her, for etc."—*ipsa*: "of its own accord;" cp. αὐτός = αὐτόματος.—*inhumati*: "unburied;" this may account for the unrest of the shade.

356—*Nudavit*: a *zeugma*: "he revealed the cruel altars and shewed his heart pierced with the sword."—*domus scelus*: "the crime done to the family." What kind of genitive?

357—*Celerare* = *ut celeret*: see note, v. 11.—*patria*: ablative of separation.

358—*Auxilium viae* in apposition to *thesauros*.

359—*Ignotum pondus*: "untold mass:" kept secret and apart from the rest of his wealth.

360—*Fugam—parabat*: "Dido began to prepare for flight and to collect companions." With *socios*, *parabat* = *comparabat*.

362—*Pelago*: abl. of space moved over.

365—*Devenere locos*, *i.e. devenere ad locos*: "they reached a spot."—*de-*

*venire*: cp. κατάγειν, to come from the high seas to land: opposed to *conscendere*, v. 381: cp. ἀνάγειν. For the omission of the preposition, see note on *Italiam*, v. 2.

367—Construe: *mercatique (sunt tantum) soli—quantum*, etc.: "and they bought (as much) land as they were able to surround with an ox hide." The Phoenician name for a fort is *Bursa* (Hebrew, *Bosra*). It is probable that the confusion of the Phoenician *Bursa* with the Greek *βύρσα* "a hide," gave rise to the story, according to which the Phoenicians cut up the *hide* into thongs and so surrounded a considerable portion of ground.—*possent*: virtual oblique narration implying the terms of agreement.

369—*Qui*, scil., *estis*.

370—*Quaerenti vocem*: "at her question he sighing and drawing his voice deep from his breast answered in these words:" with *ille*, scil., *respondit*. With *quaerenti*, scil., *illi*, *i.e.*, *Dido*.

371—*Si—pergam*: "if going back, I were to tell thee the story in full from the very beginning." With *repetens* or *pergam*, scil., *famam*.

373—*Vacet*, scil., *tibi*: "you had time."—*annales*: properly the *annales libri* were "year books" recounting the events of each year, and were kept by the chief officers at Rome: hence, the story of events, generally.

374—*Ante—Olympo*: "ere (I had finished my tale), the evening star would lay the day to sleep, closing (the gate of) heaven."—*componat*: this is the more elegant reading ("would lay to rest"), but almost all MSS. and some of the best editors read *componet*, ("will lay to rest").—*ante = ante finem annalium*: "before the end of my tale."—*vesper*: cp. ἕσπερος, *i.e.*, Ϝεσπερος: root VAS, "to dwell," as the abode of the sun: cp. Eng.: *west.*—*Olympus*, a high mountain (now *Elimbo*) in Thessaly, the dwelling place of the gods according to Homer, afterwards often in the poets used as a conventional term for *heaven*.

375—*Troia* join with *vectos*: see note on *patria*, v. 357.—*per aures*: *i.e.*, has been heard of by you.

376—*Diversa*: either (1) "various," or (2) "distant," *i.e.*, far separated from each other.

377—*Forte sua*: "by its own chance:" *i.e*, by mere accident: *fors*, only here used as a substantive.

378—*Sum notus*: this vainglorious method of announcing one's self was

common among the ancients: cp. Od. 9, 19: εἰμ' Ὀδυσεὺς Λαερτιάδης, ὃς πᾶσι δόλοισι Ἀνθρώποισι μέλω, καί μεν κλέος οὐρανὸν ἵκει.—*raptos ex hoste*: "rescued from the midst of the foe."

380—*Quaero—summo*: "I am seeking Italy and my race (descended) from Jove on high." With *genus* scil., *ortum*. Dardanus, the founder of the Trojan line, son of Juppiter and Electra, originally came from Italy. Aeneas seeks Italy to re-establish his line in its ancient seat.

381—*Bis denis*: the distributive, rather than the cardinal, is used because *ten* are reckoned *each time.—conscendi*: "I climbed:" the sea seems to rise as it recedes from the shore: or simply, "I embarked:" cp. note on v. 365: cp. Morris (Life and Death of Jason): "And swiftly Argo *climbed* each changing hill, and ran through rippling valleys of the sea:" cp. ἀνάγειν.

382—*Monstrante*: *i.e.*, by a star Aeneas was led to Italy: Aen. 2, 801.

383—*Ipse*, opposed to the ships.—*ignotus*: "unknown" to the inhabitants, far from friends, as he was well known by report: v. 379.

384—The reference to the three continents gives dignity to the story.

385—*Plura querentem*: "beginning to make further complaints:" conative participle.

387—*Haud carpis*: "not an object of hatred, I ween, to the powers above you breathe the vital air, inasmuch as you have come to the Tyrian city."—Join *haud* with *invisus*. The meaning is, it is by heaven's will that you have reached here.

388—*Qui adveneris*: "seeing that you have come:" causal subjunctive= *cum tu.—urbem*, *i.e.*, *ad urbem*.

389—*Perge modo*: "only go on." Conjugate *pergo*. Distinguish in meaning *mŏdŏ*, *mŏdō*.

390—*Namque nuntio*: "for I announce to thee the return of thy comrades and the recovery of thy fleet." Make *reduces* predicative with *esse* understood. Distinguish in meaning *rĕdŭces*, *rĕdūces*.

391—*Et—actam*: "and borne into a safe (place) by the shifting winds."

392—*Ni=nisi.—frustra*: "in vain," disappointed hope of the subject: *nequidquam*: "to no purpose," refers to the nullity in which the thing has ended.—*augurium*: (*avis*, a bird, root GAR—"to chatter:" hence γηρύειν, *garire*) properly an omen from the *notes* of birds, but often used for an omen from any source: *auspicium* (*avis*, a bird and *spec*—"to see") omens from the flight, or from an inspection of the entrails of birds.—*vani*: "deceivers," *i.e.*, impostors.

393—Venus here gives tidings of the missing ships from the omen of the swans, her favourite birds. There are twelve swans as there were twelve missing ships. Some of those swans have already settled on the ground *(terras capere)*, others are on the point of settling on the land already occupied *(captas despectare)* : so the ships either now occupy the haven *(portum tenet)* or are entering it *(subit)* with full sail.—*laetantes agmine* : "in jubilant order :" literally, "joyful in line."

394—*Aetheria—caelo*: "which the bird of Jove, swooping from the height of heaven, scattered in a clear sky."—*plaga*. Distinguish in meaning *plāga, plăga*.—*Iovis ales = aquila*.—*aperto caelo* : abl. place : cp. δι' ἐρήμου αἰθέρος.

396—*Aut—videntur* : "they seem in a long array either to be choosing the ground, or to be gazing downwards on the ground already *(iam)* chosen by them."

397—*Ut—dedere* : "even as these returning sport with whirring pinions and gird the sky with their circling flock, and give forth their song." The swans were first scattered by the bird of Jove (as the ships have been by the storm) ; they have now united, and with whizzing wings and song they descend to earth. It appears that these words should naturally come after *caelo*.—*alis* : distinguish *ala*, a wing : *pinna*, the larger and harder feathers of the wing ; *pluma*, the smaller and softer feathers of the body.—*cinxere—dedere* : the perfects express completed action.—*cantus* : the absence of fear, perfect security, is described.

399—*Tuorum* for *tua*, for the sake of variety.

400—*Subit ostia* : "are making an entrance." Note the verb agrees with the nearest nominative.

401—*Perge modo* : "only go on."

402—*Avertens* : "as she turned away."—*rosea—refulsit* : "she flashed forth with the beauty of her rosy neck," *i.e.*, her rosy neck shone forth to view.

403—*Ambrosiae—comae* : cp. ἀμβρόσιαι χαῖται, Hom. Il., I, 529 : "immortal locks." In Homer *ambrosia* is commonly applied to the food of the gods, but it is also used for ointment and perfume.

404—*Vestis* : in v. 320 she was dressed as a huntress. She now appears in the flowing robes characteristic of a goddess.

405—*Et—dea* : "and by her gait she revealed the true goddess."—*incessus* and *incedo* are often applied to the dignified gait of the gods : cp. v. 46. Scan this line.

406—*Adgnovit*: distinguish in meaning: *adgnosco, cognosco, ignosco.*

407—*Toties*: exaggeration, as Venus had appeared only once to Aeneas before: B. 2, 589.—*tu quoque*: *i.e.*, you as well as Juno.—*falsis imaginibus*: "by empty phantoms," *i.e.*, by assuming disguises.

409—*Audire—voces*: "to hear and reply in real words," *i.e.*, words without disguise.

410—*Talibus*, scil., *verbis* or *vocibus*: "in such words:"—*incusat*: (*in, causa*) "he chides her."

411—*Aere*: *aer* (cp. ἀήρ), the misty air near the earth, "a cloud," distinguished from *aether* (cp. αἰθήρ), the bright air above the clouds.

412—*Circum—fudit* = *circumfudit*: by tmesis.

413—*Molirive moram*: "or to plan a delay."

415—*Paphum*: *Paphos*, in Cyprus, was a noted seat of the worship of Venus.—*sublimis*: "aloft in air."

416—*Templum* (*est*) *illi.—centumque halant*: "and (where) a hundred altars smoke with Sabaean frankincense and breathe with the fragrance of garlands ever fresh." Cp. Paradise Lost, IV, 162: "Sabaean odors from the spicy shore of Arabie the blest." In Hom. Od., 8, 362, we learn that "laughter-loving Aphrodite" had *one* altar in Paphos.

418—*Corripuere viam*: "they hastened on their way." Here *via* and *semita* are not distinguished; generally *via* is "a highway;" *semita (se* "aside," and *meare*, "to go") "a by-path."

419—*Qui—imminet*: "which hangs over the city with its mighty mass."

420—*Adversasque—arces*: "and looks down from above on the opposing towers." This may mean that the towers rise up to meet the mountain which gazes down upon them, or that they are over a valley and so *adversas*.

421—*Molem*: to Aeneas, the city is a heap, a mass of buildings, for he gazes from a distance.—*magalia quondam*: "once a cluster of huts."—*magalia* is said to be a Phoenician word applied to "huts." In some places it means "the suburbs" of Karthage.

422—*Strepitumque*: "and the hum" of the thronged streets.—*strata viarum*: "the paved streets:"=*stratas vias*: cp. *opaca viarum.*

423—*Instant—muros*: "the eager Tyrians are hot at work; some trace the walls."—*instant*, scil., *operi.—pars* in app. to *Tyrii.—ducere muros*: cp. ἐλαύνειν τοῖχον.

424—*Moliri*: "to build," with the idea of the magnitude (*moles*) of the structure.

425—*Pars optare*: "some choose a site for their dwellings and mark it out with a furrow." The plough does not seem to have been used for single dwellings. The poet in *tectum* means the portion of the city selected for habitation, in opposition to that chosen for military purposes.

426—*Iura—senatum*: "they appoint laws and choose magistrates and a reverend senate." Vergil is here thinking of the custom prevalent among the Romans in the establishment of colonies. There is a *zeugma* in *legunt*: *i.e.*, the construction is *iura constituunt magistratusque legunt.*

427—*Theatris*: others read *theatro.* There is an anachronism here. No theatre was built even at Athens till 500 B.C., and no permanent theatre was erected at Rome till B.C. 58; no one of stone till 55 B.C.

429—*Rupibus excidunt*: "quarry from the rock:"—Distinguish in meaning: *dĕcōrā, dĕcŏră, dĕcōră.*

430—*Qualis—labor*: the full construction is: (*talis est*) *labor* (*eorum*) *qualis exercet apes nova aestate sub sole per florea rura*: "(such) toil (is theirs) as engages the bees in early summer 'neath the sunshine throughout the flowery fields." The hive, awakened from its torpor by the warm sunshine of spring, displays unusual activity.

431—*Cum—fetus*: "when they lead out the full-grown young of their race."—Distinguish in meaning *ēdūco, ĕdŭco.*

432—Distinguish *līquentia* from *līqueo* and *lĭquentia* from *lĭquor.*

433—*Stipant*: "pack:" cp. στείβω.

434—*Venientum = venientium.—Agmine facto*: "in martial array."—*ignavum* (*in, gnavus—gnarus*, connected with *nosco*), "unskilful," *i.e.*, "lazy."—*praesepibus*: give the different nominatives of this word.

436—*Fervet opus*: "hotly goes on the work:" with *ferveo*: cf. θερϝω: Ger. *dorren*: Eng. *dry.*

438—*Suspicit*: "looks up to:" he has now reached the bottom of the hill.

439—*Dictu*: distinguish the use of the supines.

440—*Neque—ulli*: "nor is he visible to anyone:" *ulli = ab ullo*: see note on *mihi*, v. 326.

**441**—*Laetissimus umbrae*: "most luxuriant in foliage:" see note on *opum*, v. 14.

**442**—*Quo loco*: inverted attraction.—*primum signum*: "the first sign," *i.e.* of rest from their toils.

**444**—*Acris*: "spirited," a token of their bold and active disposition.—*nam sic*, scil., *monstrarat*: "for thus had she pointed out."

**445**—*Facilem victu*: may mean either (1) "rich in provision," or (2) "easy of maintenance." The horse points to warlike prowess and wealth, probably because the cavalry were supplied by the nobility, and formed an important part of the Karthaginian army. The *horse* was an emblem of Athens also.

**445**—*Sidonia = Phoenissa*: Sidon was the parent city of Tyre and, for many years, the chief city of Phoenicia.

**447**—*Donis—divae*: a *zeugma*, "rich with gifts and favoured by the presence of the goddess." The two notions are, however, closely connected.

**448**—*Aerea—limina*: "of which the brazen threshold crowned the steps:" lit.: "rose on steps."—*nexaeque—trabes*, scil., *gradibus surgebant*: "and its door posts plated with brass (crowned the steps)." *Trabes* are the door posts.—*nexae—aere = aeratae*, plated with brass. Others read *nixae* (from *nitor*) and take *trabes* to mean the roof or the architrave and translate: "its roof was supported on brazen pillars," or "its architrave was supported on jambs of brass."

**449**—In reading this line, note the frequency of *r* and *s* to express the sound of the creaking doors.—*foribus—aenis*: "the hinges creaked on doors of bronze."—*fores*: cp. *θύρα*: Eng. *door*. Cp. Milton's description of the grating noise of the opening of Hell's gates:—

> On a sudden, open fly
> With impetuous recoil, and jarring sound
> Th' infernal doors: and on their hinges grate
> Harsh thunder.

452—*Ausus*, scil., *est*: what verbs are semi-deponent?—*rebus*: dative: not for *in—adflictis—rebus*.

453—*Lustrat*: originally applied to the priest *purifying* the people every five years (*lustrum*), then used in the general meaning, "surveys."

454—*Dum*, join with *miratur*: "while he was wondering."—*sit*: dependent question.

454—*Artificumque—miratur*: "and was admiring the handicraft of the rival (*inter se*) workmen and their toilsome labours."

456—*Ex ordine*: cp. ἑξείης: "in detail:" join this with *pugnas.* The question has been raised by Heyne, whether the poet meant to represent these battles as depicted in sculpture or in painting. The latter mode of representation would be more consistent with the custom of Vergil's own age. The poet ascribes here to the Phoenicians the practice of the Greeks and Romans of his own time.

457—*Iam*: "by this time."

459—*Saevum*: in refraining from the war and in killing Hector.

460—*Nostri—laboris*: "of our sorrows."

461—*En Priamus.* The ransom of the body of Hector by Priam was a favourite subject among ancient artists (v. 484).—*sunt—laudi*: "here, too, has worth its own reward."

462—*Sunt—rerum*: "(here) there are tears for woes."

463—*Feret—salutem*: "the fame of this will bring thee sure deliverance." —*fama*, scil. *Troiae.*

464—*Inani*: because the persons represented are now lost. Painting was unknown at the time of the Trojan war.

466—*Namque—iuventus*: "for he saw, how warring round the Trojan citadel here the Greeks fled, (how) the men of Troy pressed in their rear."—*uti* = *quo modo*: see for the mood of *fugerent*: *impulerit* v. 11.—*Pergama circum*: *anastrophe.* With *Pergama*: cp. etymologically πύργος, "a citadel," German *burg*, "a town;" *berg*, "a hill;" Eng. *-boro*, *-burgh*, *-bury*: cf. Edin-*burg*, Edmunds-*bury*, Peter-*boro.*

467—*Hac*, scil., *parte*: "in this quarter."

468—*Curru instaret*: "pursued them with his car:" *curru;* abl. of means: with *cristatus*: cf. Homeric κορυθαίολος, ἱππόκομος.

469—*Niveis velis*: "with canvas white as snow:" an *anachronism*, as the Homeric tents (κλισίαι) were planks thatched with grass. The story of Rhesus is told by Homer (Il. 10, 474). Rhesus came from Thrace, as an ally of Priam, with the oracular promise that should his steeds drink of the waters of the Xanthus, Troy would be impregnable. Rhesus pitched his tent near the shore, was slain by Diomede and Ulysses, his horses were captured, and thus the fate of Troy was foreshadowed.

470—*Primo somno*: either abl. (1) of time: "in their first sleep," *i.e.*, in their deepest sleep, or (2) of instrument after *prodita*; "betrayed to him by their first sleep."

472—*Ardentesque—equos*: "and he turned aside his fiery steeds." One MS. reads *albentes*, a reading sanctioned by Hom. Il. 10, 437, in which the steeds of Rhesus are said to be: λευκότεροι χίονος, θείειν δ' ἀνέμοισιν ὁμοῖοι; so Vergil 12, 84.—*castra*, scil., *Graeca.*

473—*Gustassent—bibissent*: the subjunctive in virtual oblique narration, and indicating the purpose of Diomede.

474—*Troilus*: the death of Troilus is mentioned (Il. 24, 25) as occurring before the time of the action of the Iliad. Vergil may have derived the story from other sources.

475—*Achilli*: decline this word.

476—*Curruque—inani*: "and lying on his back clung to the empty car." *curru* may be either *abl.* or *dat.*=*currui.*

477—*Huic—terram*: "both his neck and locks are trailed along the ground."

478—*Hasta*: the spear of Troilus.

479—*Non aequae*=*iniquae*: "unjust," *i.e.*, unpropitious.—*Palladis*: from (1) πάλλειν, to brandish, *i.e.* the "brandisher" of the spear; or (2) πάλλαξ, "a maiden."

480—*Crinibus passis*: "with dishevelled locks."—*passis*: from *pando.*—*peplum*: (πέπλος), the sacred shawl embroidered with figures representing mythological subjects was carried as an offering to Athene (Minerva) by the Athenian matrons in the public procession at the Panathenaea. Homer also represents a similar custom prevailing in Troy (Il. 6, 90).

481—*Suppliciter*: "in suppliant guise."—*tunsae pectora*: "beating their breasts." Beating the breasts and tearing the hair were signs of grief.

482—*Aversa*: "averting her face."

483—*Raptaverat*: Homer says that Hector was thrice chased round the walls and dragged to the tomb of Patroclus. Vergil here follows probably some Cyclic poet or Tragedian.

485—*Exanimum*: "lifeless." What adjectives are heteroclitic? Some take *exanimum*=*ita exanimatum*: "thus made lifeless," as Vergil seems to have represented Hector as being dragged while still alive at the car of Achilles: cp. Aen. 2, 273: Soph. Ajax 1030: Cic. Tusc. 1, 44.

485—*Ingentem*: emphatic: "then truly deep was the groan he utters from the depths of his breast."—*dat*: historical present.

486—*Currus* : *i.e.*, of Achilles. It may, however, mean the car of Hector, or of Priam.

487—*Inermes* : "unarmed," *i.e.*, suppliant.

488—*Principibus* : abl.

489—*Eoas acies* : the Indian Aethiopians. The legends of Memnon and of the Amazons appear in post-Homeric poems, in Ἰλιὰς μικρά, Αἰθιοπίς, and other Cyclic poems.

490—*Lunatis peltis* : "armed with moon-shaped shields:" ablative of description.

491—*Mediisque—ardet* : "and with courage she glows in the midst of thousands."

492—*Aurea—mammae* : "having a golden girdle buckled on 'neath her exposed breast."

493—*Bellatrix—virgo* : note contrasted position : "a female warrior and she dares to fight with men, a maid though she be :" cp. Homer's Ἀμάζονας ἀντιανείρας.

494—*Haec videntur* : "while these wondrous sights were seen by the Trojan Aeneas :" *Aeneae* : Greek dat. = *ab Aenea* : or "while these things seemed wondrous to the Trojan Aeneas."

495—*Obtutuque—uno* : "and remained fixed in one (long) gaze."

496—*Forma* : abl. of respect.

497—*Incessit* : expresses the dignity of her walk: cp. v. 46.—*magna caterva* : "a great crowd of youths thronging about her :" cp. *stipator*, "an attendant."

498—*Qualis—choros* : a condensed construction for (*talis erat Dido*) *qualis* (*est*) *Diana* (*quum*) *exercet choros in Eurotae ripis aut per iuga Cynthi.—Dīāna* here; elsewhere *Dĭāna.—exercet choros* : "leads the dance."

499—*Quam* : governed by *secutae.*

500—*Oreades* ; from *Oreas*, "a mountain (ὄρος, "a mountain") nymph." —*illa humero* : cf. ἰοχέαιρα, as an Homeric epithet of Diana.

501—*Gradiensque—omnes* : "and as she steps along she o'ertops all the (other) goddesses."

502—*Pertemptant* : "pervade." Latona takes delight in the glory of her daughter, Diana.

503—*Ferebat* : "joyously she advanced."

504—*Instans—futuris*: "intent on her work and on the (glory of her) realms yet to be."

505—*Foribus—testudine*: local ablatives. Temples, at least among the Greeks, had generally three distinct parts: (1) the outer court (*vestibulum*, *πρόναος*); (2) the inner court (*cella*, *ναός*); (3) the treasury (*thesaurus*, *θησαυρός*). By *foribus* is meant the *doorway* of the *cella*, or inner court, which here was a vaulted roof (*testudo*) resembling a *tortoise shell.*

506—*Armis = ab armatis viris.—solioque—resedit*: "and supported from beneath by a lofty throne, she took her seat."—*solium* (rt. SED, to sit), a high chair of state.—*alte = alto*, limiting *solio*, rather than *resedit.*

507—*Iura—legesque*: cf. *δίκην, νόμους τιθέναι*: *iura dare* was said of a judge; *leges dare* was said of a lawgiver. Distinguish *ius*, what is just and right in itself or what from any cause is binding (*iungo*) upon us and *lex*, the written (*lego*) statute or order.

508—*Operumque—trahebat*: "she adjusted into equal shares the toil of the work or divided it by lot."—*partibus*: abl. of instrument or manner.—*sorte trahebat*: either for *sortem unius cuiusque trahebat*, or *nomina uniuscuiusque sorte trahebat.*

509—*Concursu—magno*: either (1) abl. of accompaniment = *cum concursu magno*, or (2) abl. of place = *in concursu magno.*

510—Addison in Spectator, 273, points out the fact that Vergil is defective in characterization. Gyas, Mnestheus, Sergestus, and Cloanthus are all of them men of the same stamp and character: *fortemque Gyan, fortemque Cloanthum.*

512—*Penitus*: "far away."—*avexerat*: other readings are *advexerat, averterat.*

513—*Perculsus*: "was struck dumb." Others read *percussus.*

514—*Avidi—ardebant = avide—ardebant*: "they eagerly long," by *enallage.*

516—*Dissimulant*, scil., *laetitiam metumque*: "they repress their joy and fear:" some supply *se adesse*: "hide their presence." Distinguish *dissimulo*, to conceal an emotion which does exist; *simulo*, to exhibit an emotion which does not exist.—*et—amicti*: "and shrouded in a hollow cloud they see from a distance."—*amicti*: lit., "wrapped around" (*amb—iacio*).

517—*Quae—viris*, scil., *sit*: dependent question.

518—*Navibus* = *ex navibus.* Others read *cuncti* for *cunctis.*

519—*Orantes veniam* : "to pray for the grace (of the queen):" the pres. part. here = *oraturi* : expressing a purpose.

520—*Coram—fandi* : "of speaking openly to you," with the queen.

521—*Maximus,* scil., *aetate et dignitate.* The calmness of the aged Ilioneus well befits his age.

522—*Novam—urbem* : the word *Karthago* means "new town," probably being contrasted with the parent city of Tyre.

523—*Iustitiaque—superbas* : "and with the restraint of justice to curb the haughty tribes."—*iustitia,* from rt. YUG = JUG : "that which binds states or communities together or that which restrains:" cp. *iungo, ius, religio.*—*gentes* ; the African peoples.

524—*Ventis—vecti* : "by the winds borne over all the seas."—*maria* : acc. of the space moved over.

525—*Infandos* = *ἄρρητος* : "unspeakable," *i.e.,* horrible.

526—*Propius* : "either (1) "more closely," or (2) "more propitiously" = *praesentius.*

527—*Populare* = *ad populandum* : a *Graecism.* The infin. often expresses a purpose in Greek : so also in case of *vertere.*

529—*Animo* : either (1) dat., after *est* omitted, or (2) local abl. = *in animo.*

530—*Hesperiam* : cp. *Ϝεσπερία.* The term *Hesperia,* meaning the "western land," was applied to Italy by the Greeks, and to Spain by the Italians. Spain was called also *ultima Hesperia.* Ἕσπερος, *i.e.,* *Ϝεσπερος* : from root WAS or VAS, "to dwell ;" *vesper,* *Ϝαστυ* ; Eng. *West* ; probably the *abode* of the sun at night.

532—*Oenotri* : probably *Oenotria,* the poetic name for Italia, meant *vine-land* (*οἶνος*). Vergil makes Italus king of the Oenotri, while Thucydides makes him king of the Siculi. The Latin Varro (R. R. 2, 12) derives *Italia* from *ἰταλος,* *vitulus,* "an ox"—as being rich in oxen. The probabilities are that *Itali,* *Vituli* and *Siculi* are varieties of the same word.

534—*Hic—fuit* : "this (*i.e.,* to this land) was our course." The simpler reading *huc* is given by some editors. This is the first of the fifty-eight lines left unfinished by Vergil. According to accounts Augustus gave instructions to Varius and Tucca, the literary testators of the poet, to publish the Aeneid with the lines unfinished.

535—*Cum—Orion* : "when suddenly arising o'er the billows the stormy

Orīon."—*fluctu* may be either a dat. or an abl.—*Ōrīon* or *Ŏrīon* in Latin: 'Ωρῑων or 'Ωρῖων in Greek. Orion rises about midsummer and sets early in November.

536—*Tulit*, scil., *nos.—penitusque—dispulit*: "and afar by wanton winds and whelming brine o'er waves and trackless reefs scattered us." The sibilants well express the whizzing of the wind.

537—*superante salo*: either (1) "the briny deep overpowering us," or (2) "the briny deep roaring high."

538—*Huc—oris*: "only a scanty remnant of us have drifted hither to your shores."—*pauci* has a negative meaning.

539—*Barbara*: hospitality was regarded as a sacred duty among the ancients, and rudeness to strangers was a mark of barbarity punishable by the vengeance of heaven.

540—*Hospitio—harenae*: "we are debarred the shelter even of the strand," *i.e.*, we are not allowed even to land, a right which is given to shipwrecked men.

541—*Prima terra*: "on the brink of the shore:" local abl.

543—*At nefandi*: "yet expect that gods are mindful of right and wrong." *Fandi—nefandi* are used as genitives of the indeclinable *fas—nefas*. *Sperate* = *exspectate* in prose.

544—*Erat*: Ilioneus supposed Aeneas dead.—*quo—alter*: "in justice second to none."

545—*Pietate—bello—armis*: ablatives of respect or specification.

546—*Si—aetheria*: *i.e.*, if he is still alive. What verbs govern the abl.?

547—*Occubat*: "lies low."—*umbris*: local abl.

548—*Non metus*, scil., *est nobis.—officio—paeniteat*: "nor are you likely to regret that you were the first to vie in an act of kindness."—*paeniteat* has nearly the force of a future.

551—*Quassatam—classem*: scil., *nobis*: "may we be allowed to land our fleet shattered by the winds." With *subducere naves*: cp. ἀνέλκειν τὰς ναῦς, opposed to *deducere naves* = καθέλκειν τὰς ναῦς.

552—*Et—remos*: "and to shape forest trees into beams and strip them for oars."—*silvis*: local abl.—*stringere*: to strip them of leaves and twigs.

553—*Italiam—tendere*, *i.e.*, *ad Italiam iter tendere*: "to pursue our way to Italy."

554—*Ut*, depends on *liceat* (*nobis*) *deducere classem*.

555—*Sin* : opposed to *si*, v. 553, "but if."—*Teucrum* : for the form of genitive plural : see note on *deum*, v. 9.

556—*Iam* : "any longer."

557—*Freta* : distinguish in meaning : *frēta*, *frĕta*.—*Sīcănĭae* : elsewhere, *Sĭcānĭae*.—*sedesque paratas* : "and abodes already built," *i.e.*, the cities built by Acestes who was in Sicily as opposed to those they expected to build for themselves.

559—*Talibus*, scil., *verbis dixit*.—*ore fremebant* : "murmured their applause :" cp. ἐπευφήμησαν : literally, "murmured applause with (one) mouth," or "unitedly murmured applause."

561—*Vultum* : acc. of specification or respect.

562—*Solvite corde metum=solvite corda metu* : "free your hearts from fear."—*secludite* : "dismiss."

563—*Regni novitas=regnum novum* : "my youthful realm."—*talia moliri* : "to take such a course," *i.e.*, to prevent the Trojans from landing.

565—*Aeneadum=Aeneadarum* : a complimentary reference to their chief.

566—*Virtutes* : "their manly deeds."

567—*Obtusa* : "dulled," by their own calamities.

568—*Nec tam—urbe* : the meaning seems to be that we are not so far removed from the pale of civilization as to be ignorant of the manly deeds of the heroes in the Trojan war.

569—*Saturnia arva* : Italy was often called *Saturnia*, scil., *terra*, "the land of Saturnus," the *sower* (from *satus*, *sero*).

570—*Erycis fines* : "the realm of Eryx." *Eryx* a mountain (now *St. Guiliano*) of western Sicily, noted for a temple of Venus. Here dwelt Acestes.

571—*Auxilio tutos*, scil., *viros* : "(men) guarded by an escort."

572—*Voltis—regnis?* Some remove the interrogation mark, and place a comma. The sense would then require *si* before *vultis*.

573—*Urbem—est* ; inverted attraction=*urbs, quam statuo, vestra est* : cp. Plaut. Curc. III, 49 : *istum quem quaeris ego sum*.—*subducite* : "draw up on shore ;" cp. ἀνάγειν ναῦς opposed to *deducere naves*, to launch ships : cp. καθέλκειν ναῦς.

574—*Agetur* : either (1)=*dirigetur*, "shall be governed," or (2) "shall be regarded=*ducetur*," or (3) "shall be dealt with."

575—*Utinam—afforet* : what is the force in the tense here?

576—*Equidem*: "truly."—*certos*, scil., *viros*: "tried men," or "trusty men," or = *cretos*, "picked men."

577—*Lustrare*: "to scour;" see note v. 283.

578—*Si—errat*: "to see whether he wanders about." The subj. would be the more common construction in prose.

579—*Animum arrecti*: "roused in spirits."

582—*Sententia*: "purpose."

584—*Unus*: *i.e.*, Orontes, v. 113.

586—*Circumfusa*: "encircling."

587—*Scindit—apertum*: "parts and melts into the open sky." With *purgat*, scil., *se* from the *scindit se.*

588—*Restitit*: "stood forth."

589—*Os umerosque*: acc. specification.—*namque—honores*: "for his mother herself had given her son graceful flowing locks and the ruddy glow of youth, and inspired his eyes with a joyous lustre." There is a *zeugma* in *adflarat.*—*caesaries*, long flowing hair (from *caedo*, as κουρά from κείρω).—*purpureum*: does not necessarily mean merely "purple," but embraces all colours from scarlet to dark violet inclusive: so also πορφύρεος.

592—*Quale—decus*: = (*tale*) *decus* (*est*) *quale* . . . *ebori*: "such is his beauty as the craftsmen give to ivory."

593—*Parius lapis*, *i.e.*, marble.

594—*Cunctis*, join with *improvisus*: "unexpectedly to all."

595—*Coram*: "before you." The sudden announcement of Aeneas is paralleled by the declaration of Ulysses: Od. 24, 321: κεῖνος μέντοι ὅδ' αὐτὸς ἐγὼ, πάτερ ὅν σὺ μεταλλᾷς.

597—*Miserata*: distinguish *miseror*, to express pity in words (cp. οἰκτείρειν), and *misereor*, to feel pity in the heart: cp. ἐλεεῖν.

598—*Quae—orbem*: "thou who dost welcome us as partners in your city, in your home, a remnant escaped from the Greeks, now worn out by all our troubles by land and sea, in need of all things: 'tis not in our power to pay you worthy thanks, O Dido, nor can all the race of Troy scattered everywhere throughout the world."—*Danaum*: see v. 30.—*urbe—domo*: local ablatives.—With *socias*, scil., *tecum* or *tibi.*—*grates—opis*: decline.

603—*Si—numina*: "if any deities regard the benevolent." When is *quis*

used for *aliquis?*—*si quid—est*: "if justice in any place avails aught."—Distinguish in meaning *usquam* and *unquam*.

604—*si quid—iustitia*: this seems an odd construction for *si quid iustitiae* (partitive gen.), which some editors read. With *iustitia*, *quid* must be adverbial, "at all."

605—*Laeta*: "blessed."

607—*Dum—current*: distinguish *dum* with indicative and with subjunctive: note v. 314—*dum convexa*: "while the shadows shall course along the slopes of the mountains."—*montibus*: dat. of reference.

608—*Dum—pascet*: according to the ancient philosophers (cp. Lucr. I, 231) the perpetual fire of the stars was maintained by the aether refined from exhalations of the earth.

610—*Quae—cumque* = *quaecumque*, tmesis.

611—In scanning this line, notice that *e* in *Ilionea* is long.

612—*Post* = *postea.*—*alios*, scil., *dextra petit*: "he grasps the right hand of others."

613—*Primo*: adverbial.

614—*Casu—tanto*: "at so great misfortune;" distinguish *casus*, a natural agent not the consequence of human calculation or known causes: *fors*, a kind of mythological being sporting with and thwarting human affairs.

615—*Vis*: not "power," but "violence:" cp. *βία.*—*inmanibus—oris*: "savage shores."

617—Vergil here refers to the wild African tribes. Scan this line. Note that when final the vowel *o* is often left unelided (*hiatus*), especially in the case of proper names: cp. v. 16: so also Aen. III, 14; III, 667, *et saepe*. What kind of line is this with regard to scanning?—*ille* = Greek ἐκεῖνος, "that celebrated:" cp. vs. 379, 565.

618—*Alma*: "fostering."

619—*Sidona*: Greek accusative. Teucer, after the Trojan war, was expelled from Salamis by his father Telamon because he failed to avenge the death of his brother Ajax, and sought a home at Cyprus, where he built a second Salamis. He is here represented as stopping at Sidon to make terms with Belus, who was at that time master of Cyprus. Distinguish this Teucer, a Greek, from Teucer one of the founders of Troy.—*venire*: here *venire* is used for *venisse*.

623—*Dicione* : "under his sway : *i.e.*, *sub dicione* or *in dicione*.

623—*Iam* : "even.—*casus* : "downfall."

624—*Pelasgi* : "the Greek ;" according to Gladstone, the *Pelasgi* were a pre-Hellenic race, and formed the basis of the Greek army in the Trojan war.

625—*Ipse hostis* : "he, though an enemy."—*ferebat* : "used to extol."

626—*Se volebat* : "would have it that he was sprung :" distinguish *volebat* and *vellet* in meaning.

628—*Per multos labores* with *iactatam.*—*similis* : scil., *tuae fortunae*.

629—*Demum* : "at length," not till now ; *denique*, opposed to *primum*, "finally," "in short ;" *tandem*, "at last," after many efforts or disappointments ; *postremo*, "last," in order of time.

632—*Divum—honorem* : "she proclaims in the temples of the gods a sacrifice."—*indicit*, a technical word for ordering a religious observance : Caes. B. G. 7, 90 : *supplicatio indicitur*.

633—*Nec minus interea* : often used in transitions : *nec minus*, adds little to the force of *interea.*—*sociis* = *ad socios* : a Greek dative.

634—*Magnorum — suum* = *magnos horrentibus centum tergis sues* : by synecdoche. *Suum*, gen. pl. of *sus*.

635—*Munera—dei* : "the gifts and cheer of the god," *i.e.*, Bacchus.

637—*At* : see note v. 116.

638—*Splendida*, proleptically used = (*sic*) *instruitur* (*ut*) *splendita* (*sit*). The *atrium* in a Roman house occupied the centre and was generally used for a dining-room. The use of the present tense gives animation to the description.

639—*Arte—superbo* : "skilfully wrought were the coverlets and of bright purple.—*ostro* : properly the blood of the sea snail, which supplied the ancients with their rich, purple dyes.

640—*Caelata* : "embossed :" *i.e.*, on the goblets, vases, etc., were carved the deeds of their fathers.

641—*Series—gentis* : "a very long, unbroken chain of feats continued by so many heroes from the early origin of the race :" a reference to the deeds of the Tyrians. Vergil had here in view the Roman customs prevalent in his own time.

643—*Neque enim—mentem* : "for neither did his love as a father suffer his mind to rest."

644—*rapidum* : "in haste," join with *praemittit*, although grammatically connected with *Achatem*.

645—*Ferat* = *referat*: subjunctive of oblique narration: corresponding to *fer* in direct narrative.

646—*Stat*: "centres."

648—*Ferre iubet*, scil., *Achatem.*—*pallam*, properly a long, seamless garment worn by women over the *tunica*, corresponding to our gown or dress.—*signis* — *rigentem* = *signis aureis rigentem*: "stiff with figures of gold:" a *hendiadys.*

649—*Circumtextum*—*acantho*: "and a veil fringed with a border of yellow acanthus."—*velamen*; veils were considered a very important portion of a Roman lady's dress, and were of costly material and exquisite workmanship.—*Acantho*: abl. of description: the *acanthus* (rt. AK, "sharp"), a thorny shrub, now called *bear's foot.*

650—*Mycenis*: abl. Helen is mentioned in Aen. II, 577, as coming from *Mycenae*, whereas she really came from Sparta, the royal city of Menelaus. Vergil confounds the city of Agamemnon with that of Menelaus.

651—*Pergama*: "the citadel of Troy is called *Pergamus* (πέργαμος ἡ), and *Pergama* (πέργαμα τά), connected etymologically with πυργός, a tower: German *burg*, a town; *berg*, a hill; Eng. *burg*, *bury*: as Edin-*burg*; Edmunds-*bury.*—*Inconcessos Hymenaeos*: "unlawful wedlock:" scan this line.

653—*Sceptrum*: *i.e.*, *iubet Achatem ferre sceptrum.* Ilione was married to Polymnestor, the treacherous king of Thrace.

654—*Maxima*, scil., *natu*: give the other degrees of comparison.—*Collo monile*: "necklace."

655—*Duplicem*—*coronam*: probably a crown formed by a circle of two rings, one of gems and one of gold. Others say of one ring, and translate, "a crown of blended gems and gold."

656—*Haec celerans* = *ut haec celeriter exsequatur*: "to execute promptly these orders.

657—*At*: see v. 116.—*faciem*—*ora*: accusative of specification.—*facies* (from *facio*, the natural *make* of the face, *i.e.*, the countenance as expressing emotion by the mouth or by the eyes.

659—*Donisque*—*ignem*: "and by gifts influence the queen to frenzy, and insinuate love's fire into her heart."—*furentem*: proleptic use of the adjective: v. 70.

660—*Ossibus*: often used for the seat of feeling.

661—*Quippe*: see note v. 39.—*ambiguam domum*: "the treacherous house:" literally, "going round about" (*ambi*, *ago*).—*bilingues*:

"double tongued," saying one thing and thinking another, referring to the proverbial treachery of the Karthaginians.

662—*Urit*, scil., *eam cura*: "harasses her with anxiety."—*sub noctem*: "at the approach of night:" cp. *ὑπὸ νύκτα.*—*recursat*: "oft returns."

664—*Meae—solus*: *i.e.*, (*qui es*) *solus meae vires, mea magna potentia.*

665—*Patris—temnis*: "who dost despise the sovereign father's bolts that struck Typhoeus." The giant Typhoeus was slain by the lightning of Juppiter. The poet here represents the undying power of love.

666—*Numina*: "divine aid."

667—*Frater*: Cupid and Aeneas were sons of Venus.—*Ut*=*quo modo*: "in what way:" introducing an indirect question.—*nota*=*notum est* by a *Graecism.*

668—Scan this line.

670—*Tenet*, scil., *eum*: "detains him."

671—*Vereor—hospitia*: "I am anxious how Juno's welcome may end:" dependent question.

672—*Haud—rerum*, scil., *Iuno*, from *Iunonia*: "Juno shall not be inactive at such a crisis," lit., "at such a turning point of affairs."

673—*Quocirca—meditor*: "wherefore I purpose to anticipate her by craft and to surround her with (such a) flame (of love)." The Romans borrowed many of their metaphors from military affairs.

674—*Ne—mutet*: "that she may not be changed by any influence," *i.e.*, any power but mine, or "by the influence (of Juno) in any way."—*se mutet*=*mutetur*: see note v. 158.

676—*Qua*, scil., *ratione.*—*accipe*: "hear:" cp. *da*, "tell."

677—*Accitu*: "at the summons."

679—*Pelago—restantia*: "remaining from."

680—*Sopitum—somno*: "slumbering sound in sleep:" such pleonasms are common. Note the alliteration. Decline *Cythera* (see Proper Names).

681—*Sacrata—sede*: "in a consecrated spot:" either grove or temple.

682—*Mediusve occurrere*: "or to interpose to prevent it." Here *medius* =*obviam.*

683—*Tu—dolo*: "do you counterfeit his looks for one night, no more."—*noctem*: why this case?—*amplius*: often used like *plus, minus*, without changing the case.

685—*Laetissima*: "at the height of her joy."

686—*Laticemque Lyaeum* : "the cups of Bacchus."—*latex*, a poetic word. —*Lyaeum* ; cp. Λυαῖος : cp. *Liber* : "the one who frees (λυ-) men from cares."

688—*Fallasque veneno*, scil., *eam* : "and may beguile her with (love's) poison."

689—Distinguish in meaning *pāret*, *păret*.

690—*Exuit* : "he doffs."—*et—Iuli* : "and gladly he walks with the step of Iulus :" for *incessu*: see note on *incedo*: v. 46.

691—*At*: cp. v. 116.—*Ascanio—inrigat*: "sheds like dew calm sleep o'er the limbs of Ascanius."—*Ascanio* : dative of reference. *Inrigat* may refer to the dews of night, or more probably to perspiration : cp. Shaks. J. C. II, I : "enjoy the honey-heavy dew of slumber."

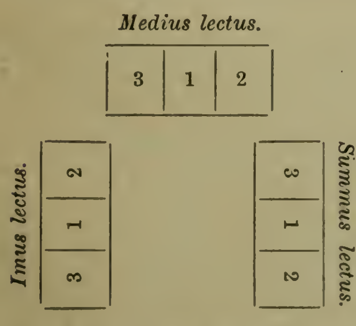
692—*Fotum—gremio* : "her fondling in her lap."

693—*Ubi—umbra* : "where the soft marjoram, breathing forth fragrance with its blossoms and sweet shade envelops him." With *adspirans*, scil., *odorem*.

696—*Duce—Achate* : "glad in having Achates as a guide."

697—*Cum—locavit* : "by the time he arrives, the queen had already beneath the rich curtains taken her place on a golden couch, and had stationed herself in the centre."—The historic present tense for *cum venerat*.—If *venerat* were read, then we should have had *composuerat*.—*aulaeis* may mean (1) "in a curtain," or (2) "'neath a curtain" (=*sub aulaeis*), or (3) "with a curtain," *i.e.*, contributing to the ease of her position.

698—*Aurea* : in scansion (synizesis).—*mediam* : she, as hostess, would occupy the *locus medius* of the *lectus medius*. Vergil is evidently describing here the customs of the Romans of his own day. At a Roman feast there were usually three couches. The room in which the feast was held was called *triclinium* (τρεῖς κλίναι). The couches were arranged as in the annexed figure, and were called by the names *summus lectus*, *medius lectus*, *imus lectus*. There were usually three guests on each, according to the custom that there should never be fewer than the number of the Graces, or more than that of the Muses. The places of each were styled (1) *locus medius*, (2) *locus summus*, (3) *locus imus*. The host occupied (1) in *medius lectus*.



700—*Discumbitur*: "they recline in their several *(dis-)* places."

701—*Cereremque—expediunt*: "and serve out promptly the bread from baskets." For *Cererem*: see note, v. 117.

702—*Tonsisque—villis*: "and napkins with shorn nap:" *villis*: abl. quality.

703—*Quibus—Penates*: "whose care it was to furnish in turn the lasting store, and to worship the Penates."—*ordine* = ἐν μέρει, referring to the division of the labour.—*penum* and *Penates* are connected etymologically, root PA or PAT: cp. πένομαι, πένης, πενία, πόνος.—*adolere Penates* may mean no more than to keep up the fire for cooking. With *adolere*: cp. "magnify" in our ecclesiastical writings.

706—*Qui—onerent*: subjunctive of purpose.

707—*Nec non et*: the negatives cancel each other, giving an affirmative sense: "moreover, too."—*limina* = *atria*: synecdoche.

708—*Toris—pictis* = *ad coenam convenire iussi.*

710—*Flagrantesque—verba*: "the glowing looks of the god and his feigned words." The poet here transfers the looks and words of lovers to those of the god of love.

712—*Infelix* join with *Phoenissa.—pesti—futurae*: "doomed to her coming ruin."

713—*Expleri mentem*: "to satisfy her soul;" note the reflexive use of the passive and the accusative of specification.

715—*Ille—pependit*: "when he hung on the embrace and neck of Aeneas:" abl. separation. Distinguish in meaning *pendēre, pendĕre.*

715—*Et—amorem*: "and gratified to the full the affection of his pretended father."

717—*Haec—haeret*: "she hangs on him with her eyes, she (hangs on him) with her whole soul:" cp. Tennyson's Locksley Hall: "and her eyes on all my motives with a mute observance hung."

719—*Insidat—deus*: "how dread a god is lying in wait for her:" *i.e.*, is plotting against her: with *insidere* cp. *insidiae.*

720—*Paulatim*: "little by little."—*Acidaliae*: referring to the Acidalian spring, near Orchomenos, in Boeotia, the haunt of the Graces.

721—*Et—corda*: "and he tries with a living affection to pre-occupy a soul long since dead to love, and a heart long unaccustomed (to love)."—*praevertere*: explained by some = *praeoccupare.* Others like it to mean, "to surprise."—*resides*: decline.—*desueta*, scil., *amori.*

723—*Postquam—epulis* : scil., *est* or *fuit.* Decline *epulis.* What words in Latin are heterogeneous?—*remotae,* scil., *sunt.* The tables were literally brought in before the feast began and were removed after it was over : hence such phrases as *mensam apponere,* or *opponere,* and *mensam auferre* or *removere.*

724—*Crateras—statuunt* : "they place the large mixers :" cp. Hom. Il. VI, 526 : *κρατῆρα στήσασθαι.*—*vina coronant* : "they crown the wine," may mean (1) as in Homer's *κρητῆρας ἐπεστέψαντο ποτοῖο* : "they fill to the brim the mixers with wine," or (2) "they deck the bowls of wine" with ivy or myrtle wreaths, as was certainly done in later times.

725—*Fit—tectis* : "a hum arises throughout the halls."—*tectis=in tectis.* —*vocemque—atria* : "and through the long halls they cause their words to re-echo."—*atria* : the *atrium* was the principal room in a Roman house. It was used as the reception room, and also as the place where the images of ancestors were placed : derived from *ater,* "black," *i.e.,* blackened by the smoke of the hearth (*focus*) : cp. *μέλαθρον,* from *μέλας.*

726—*Lychni* : cp. *λύχνος.*—Night came on before they had finished their meal.—*laquearibus* : the small interstices (*lacus*) formed by the fret-work of the cross beams of the ceiling were decorated with gilding. Scan this line.

727—*Funalia* : a torch made of stout cords (*funes*) and covered with wax.

728—*Hic* : "hereupon."

729—*Mero* : distinguish in meaning *mĕrum,* "pure, unmixed wine;" *vinum,* simply, "wine :" *temetum,* "a heady wine."

730—*A Belo,* scil., *orti* : "sprung from Belus," or=*ex tempore Beli* : "from the time of Belus."—*soliti,* scil., *sunt vino implere.* It was customary to pour out a small quantity of wine with the usual prayer to the gods as the preliminary of a feast.

731—*Hospitibus—iura* : "define the rights of strangers;" or "protect the rights of strangers."—*Ζεὺς ξείνιος* (*Iuppiter hospitalis*) was worshipped as the guardian god of guests among the Greeks and Romans.

733—*Velis* : "may it be thy will :" distinguish in meaning *vēlis, vĕlis.*—*huius,* scil., *diei.*—*minores,* scil., *natu* : give the other degrees of comparison.

734—*Laetitiae—dator* : cp. Hesiod (Works and Days, 614) : *δῶρα Διωνύσου πολυγηθέος.* —*bona Iuno* : Juno was the tutelary deity of Karthage.

735—*Coetum—celebrate*: "attend in throngs the gathering."—*coetum* = *coitum* (*cum, eo*).—*faventes*: "speaking words of good omen," or "keeping silence." Especial care was taken during an offering to the gods or during any religious rite that no inauspicious or frivolous words should be uttered. Hence the admonition of the priests which we find at the beginning of a ceremony: *favete linguis animis que, ore favete, fave linguis*: cp. εὐφημεῖτε; εὔφημος πᾶς ἔστω λεως, στόμα σύγκλεισας.

736—*Laticem—honorem*: "an offering of wine:" the *mensa* being regarded as the altar of *Iuppiter hospitalis.*

737—*Primaque—ore*: "and she the first, when the libation had been made, with the tips of her lips touched it."—*prima*, as being the first in rank.—*Libato*: impersonal.—*tenus*: what is the construction of *tenus*?

738—*Dedit*, scil., *poculum.*—*increpitans*: "with a challenge to drink deep:" cp. the Saxon, *drinc hael.*—*ille—pateram*: "he quickly drained the foaming bowl." There is some humour in contrasting the act of Bitias with that of Dido.

739—*Et—auro*: "and swilled himself with the full cup of gold."

740—*Proceres*, scil., *spumantem pateram hauserunt.*—*crinitus*: bards in imitation of Apollo are often represented with long hair: cp. Ἀπόλλων ἀκερσοκόμης.

741—*Personat*, scil., *atria*: "causes the halls to re-echo." The Greeks and Romans, as well as mediaeval nations, often enlivened their feasts with the songs of minstrels.

742—*Errantem—lunam*: *i.e.*, the revolutions of the moon.—*labores*: some say eclipses: such a theme was common among ancient bards. Physical philosophy was a fruitful theme of the old Orphic writers, as well as among the Roman poets. Cp. Lucretius and Vergil's *Eclogues*, *passim.*

744—*Arcturum*: Ἀρκτοῦρος = ἈρκτοϜρος: "the watcher (Ϝορ: cp. Eng. *ward*, *wary*) of the bear (ἄρκτος)." This refers to the Lesser Bear (*Ursa Minor*), called also *Arctophylax.* Arcturus is often limited to the brightest star in the Lesser Bear (*Ursa Minor*), called Böotes (ox-driver).—*Hyadas*: the *Hyades* were seven stars at the head of the Bull (*Taurus*), the rising of which (May, 7-21) was attended by showers of rain (ὕειν, "to rain").—*geminosque Triones*: two pair of stars, one at the end of the Great Bear (*Ursa Maior*), and the other at the end of the Lesser Bear (*Ursa Minor*). The word *trio*

= *strio* ; root STAR, "to scatter ;" hence, "the scatterers of light :" cp. Sanscrit *trio* = *staras*, "the showers of light ;" cp. Eng. *star* : Ger. *stern* : Lat. *sterula*. Varro (L. L. 7, 73) says *trio* = *bos* and connects it with *tero* : cp. *septentriones* : "the north ;" properly the "seven stars" of the *Great Bear*.

745—*Quid—properent* : dependent question.

746—*Tardis* : opposed to *properent*.

747—*Ingeminant plausu* : "applaud repeatedly :" lit., "redouble with their applause."

748—*Nec non et* : see note, v. 707.

749—*Longumque—amorem* : "and kept drinking in a long draught of love :" note the force of the imperfects in *trahebat* and *bibebat*.

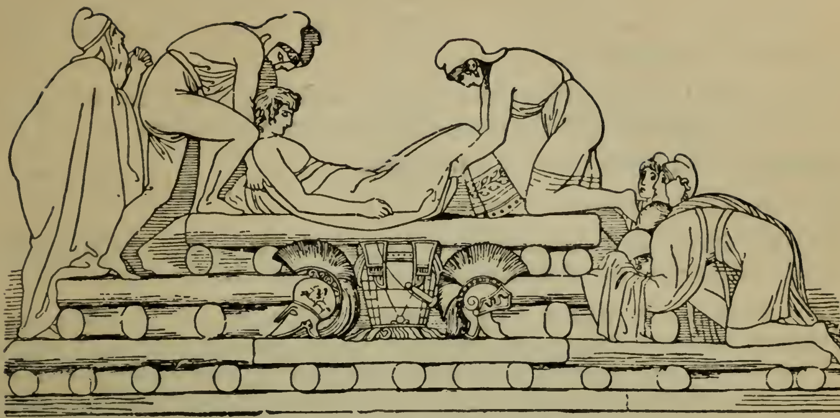
750—*Multa—multa* : note the emphatic position of these words. This shows her desire to prolong the feast.

751—*Nunc*, scil., *rogitat*.—*quibus—armis* : dep. quest. : *Aurorae—filius* : Memnon.

752—*Quales*, scil., *essent*.—*quantus*, scil., *esset*.

753—*Immo age* : "nay, come then :" often used to connect, or add emphasis to what has been said before.—*dic* : give examples of irregular imperatives.

754—*Tuorum* : referring to the Trojans who had perished at Troy : *tuos* refers to the case of Aeneas. —*septima* : some writers, Weidner amongst the number, conclude that Vergil died before he finally settled the chronology of the Aeneid. Vergil in Aen. v, 626, also says that seven years had passed since the fall of Troy, although a year must have elapsed between the time of the reception of Dido and the celebration of the games.



FUNERAL OF HECTOR.—V. 483.

# INDEX TO PROPER NAMES.

## ABBREVIATIONS.

*Adj.* =adjective ; *N.*=noun ; *m.*=masc.; *f.*=fem.; *n.*=neuter ; *pl.*=plural ; *sing.*= singular.

### A.

**Ăb-ās, -antis** ; m.: a Trojan, one of the companions of Aeneas.

**Ăcest-es, -ae** ; *Acestes* : m.: a king of Sicily, who hospitably entertained Aeneas and his followers. He was the son of the river-god Crimisus and of a Trojan woman Egesta, or Segesta.

**Ăchātēs, -ae** ; m.: *Achates* : the faithful friend and trusty henchman of Aeneas.

**Ăchill-es, -is and i** ; m.: son of Peleus and the sea-nymph Thetis, and the most valiant of the Greek chieftains engaged in the siege of Troy. His quarrel with Agamemnon caused his withdrawal from the war. The Greeks were in consequence of this withdrawal plunged into misfortunes and defeated in battle. The death of Patroclus, who fell by the hand of Hector, roused Achilles into action. He took the field and slew Hector. Homer represents him as being slain in battle at the Scaean gate ; later traditions, however, make him to have been killed treacherously by Paris.

**Achīv-us, -a, -um** ; adj.: *Grecian.*

**Acīdălĭ-us, -a, -um** ; adj.: of or belonging to *Acidalia*, a fountain in Boeotia, where Venus and the Graces used to bathe.

**Aeăcĭd-ēs, -ae** ; m.: a descendant of Aeacus, *e.g.*, Achilles or Pyrrhus.

**Aenĕăd-ae, -ārum** ; pl. m.: followers of Aeneas, *i.e.*, Trojans, or Romans, as being descendants of the Trojans.

**Aenē-as, -ae**; m.: *Aeneas*: a Trojan prince, son of Anchises and Venus. After the fall of the city, he and his followers set out for Italy, where he arrived after many wanderings. He married Lavinia, daughter of king Latinus and succeeded to the power of that monarch.

**Aeŏlĭ-a, -ae**; f.: *Aeolia*: the country ruled by Aeolus, the king of the winds. The *insulae Aeoliae* or *Vulcaniae*, north of Sicily, comprise his domain.

**Aeŏl-us, -i**; m.: *Aeolus*: the god of the winds.

**Ăfrĭc-us, -i**; m.: the *South-west* wind.

**Ăgēn-or, -ŏris**; m.: son of Neptune and Libya, king of Phoenicia. Vergil (B. I, 338) calls Karthage the city of Agenor, since Dido was descended from him.

**Āi-āx, -ācis**; m.: *Ajax*: son of Oïleus, king of the Locrians; to be distinguished from Telamonian Ajax or Ajax the Great. He is described as of small stature, but of great skill in hurling the spear, and, next to Achilles, the most swift-footed of the Greeks. Homer represents him as having been wrecked, on his return from Troy on the "Whirling Rocks." Ajax escaped and boasted that he could escape without the aid of the gods. For his impiety he was swallowed up by the sea. Vergil represents him as being especially hated by Minerva, because on the night of the capture of Troy he insulted Cassandra, the priestess, in the temple of the goddess, whither she had fled for refuge.

**Alb-a, -ae**; f.: *Alba Longa*, the most ancient city in Latium, and the parent city of Rome. It was destroyed by Tullus Hostilius, and never rebuilt.

**Albān-us, -a, -um**; adj.: of, or belonging to *Alba*.

**Ălēt-es, -ae**; m.: *Aletes*: one of the companions of Aeneas.

**Ămazŏn-es, -um**; f.: a fabled race of female warriors who dwelt on the banks of the Thermōdon, in Pontus. They came to the aid of the Trojans in the war under the command of their queen, Penthesilea.

**Ămȳcus, -i**; m.: *Amycus*: a companion of Aeneas.

**Anchīs-ēs, -ae**; m.: son of Capys, and father of Aeneas. He survived the fall of Troy, and accompanied Aeneas, but died on Aeneas' first arrival in Sicily.

**Antēn-or, -ŏris**; *Antenor*: m.: a Trojan: according to Homer, one of the wisest of the Trojan elders. Before the taking of the city he was sent to Agamemnon to negotiate a peace, and concerted a plan of delivering the city into the hands of the Greeks. On the capture of the city he was spared. His subsequent history is variously related. Some say that he founded a new kingdom at Troy; others that he went to Libya or Cyrene; others, that he went with the Heneti to Thrace, and thence to Italy, where he founded Patavium.

**Anthĕ-us, -i**; m.: *Antheus*: a follower of Aeneas.

**Ăquĭl-o, -ōnis**; m.: the N.E. wind: called βορέας by the Greeks.

**Arctūrus, -i**; m.: *Arcturus*: a constellation near the Great Bear; called also Boötes, or Arctophylax.

**Arg-i, -ōrum**; m.: *Argos*: one of the chief towns in Argolis, in the Peloponnesus.

**Argīv-us, -a, -um**; adj.: *Argive*: of, or belonging to Argos.

**Ascānĭ-us**, -i; m.: *Ascanius*: also called Iulus; son of Aeneas and Creüsa, rescued by his father from Troy and taken to Italy.

**Asĭa**, -ae; f.: *Asia*: one of the continents.

**Assărăc-us**, i; *Assaracus*: m.: a Trojan prince, son of Tros and father of Capys.

**Athămā-s**, -ntis; m.: *Athamas*: a follower of Aeneas.

**Atla-s**, -ntis; m.: *Atlas*: a Titan who upheld the heaven and stars.

**Ătrīd-ae**, -ārum; m.: *the Atridae*: descendants of Atreus; applied to Agamemnon and Menelaus.

**Aurōr-a**, -ae; f.: *Aurora*: goddess of the dawn, and wife of Tithonus. She is usually represented in a chariot drawn by four horses.

## B.

**Bacch-us**, -i; m.: *Bacchus*: son of Juppiter and Semele, and god of wine.

**Bellum**, -i: n.: *War* personified.

**Bēl-us**, -i; m.: *Belus*: king of Tyre and Sidon, and father of Dido.

**Bĭtĭ-as**, -ae; m.: *Bitias*: a Tyrian companion of Dido.

**Byrs-a**, -ae; f.: *Byrsa*: the port of Karthage first built was called, in the Phoenician language, Betzura or Bosra, i.e., *citadel*, which was corrupted by the Greeks into Byrsa (*βύρσα*), i.e., *a hide*, and hence probably the story arose. Afterwards it formed the citadel of Karthage.

## C.

**Caes-ăr**, -ăris; m.: *Caesar*: a surname given to the Julian family at Rome.

**Căīc-us**, -i; m.: *Caicus*: a follower of Aeneas.

**Căpў-s**, -os (acc. *Capyn*); m.: *Capys*: a follower of Aeneas.

**Cĕrĕāl-is**, -e; adj.: of, or belonging to Ceres, goddess of agriculture.

**Clŏanth-us**, -i; m.: *Cloanthus*: a follower of Aeneas.

**Cŭpīd-o**, -ĭnĭs; m.: *Cupid*: son of Venus and god of Love.

**Cȳclōpĕ-us**, -a, -um (the regular quantity is Cȳclōpēus); adj.: *Cyclopean*: of, or belonging to the Cyclopes.

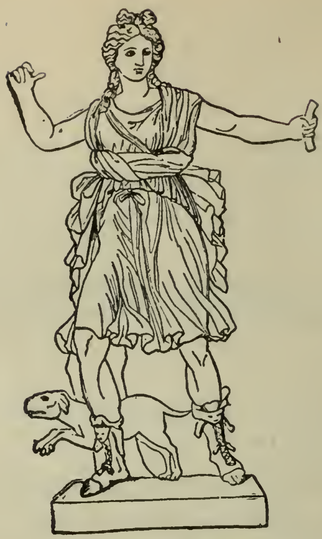
**Cymŏthŏ-ē**, -ēs; f.: *Cymothoe*: a sea nymph.

**Cynth-us**, -i; m.: *Cynthus*: a mountain in Delos, the natal place of Apollo and Diana.

**Cypr-us**, -i; f.: *Cyprus*: a large island in the Mediterranean sea colonized by the Phoenicians. It was noted for the worship of Venus, who was often called *Cypris* or *Cypria*. The chief towns were *Paphos*, *Citium* and *Salamis*.

**Cȳthēr-ă**, -ōrum; n., pl.: *Cythera* (now *Cerigo*), an island off the south-western point of Laconia. It was colonized by the Phoenicians, who early introduced the worship of Venus. Hence the goddess is often called *Cytheris* or Cythērēă. According to some traditions she arose from the foam of the sea near the island.

**Cȳthērē-us**, -a, -um; adj.: *Cytherean*: of, or belonging to Cythēra; applied to Venus.



DIANA.—V. 501.

## D.

**Dănă-i, -ōrum**; m., pl.: *Danai*: a name given to the Greeks, as descendants of Danaus, son of Belus and twin brother of Aegyptus.

**Dardănĭd-ae, -ārum**; m., pl.: *Dardanidae*: the descendants of Dardanus: *i.e.*, Trojans.

**Dardănĭ-us, -a, -um**; adj.: *Dardanian*: of, or belonging to Dardania or Troy.

**Dēĭŏpē-a, -ae**; f.: *Deiopea*: a sea nymph, whom Juno promised to Aeolus on condition that he would aid her in destroying the fleet of Aeneas.

**Dīān-a, -ae**; f.: *Diana*: daughter of Juppiter and Latona, goddess of the chase, the moon, and archery. From root DIV, "bright:"=*divana*, "bright one."

**Dīd-o, -ūs and -ōnis**: *Dido*: also called *Elissa*, the reputed founder of Karthage. She was the daughter of Belus, or Antenor, and sister of Pygmalion, who succeeded to the crown of his father. Dido married Acerbas, or Sychaeus, a priest of Hercules and a man of great wealth. In consequence of the murder of her husband by Pygmalion, she sailed from Tyre, and finally landed at Karthage. She purchased from the simple natives as much land as she could cover with an ox-hide. Cutting the hide into strips, she surrounded the spot on which she subsequently built Bursa (βύρσα, a hide), the citadel of Karthage. Vergil represents Dido as falling in love with Aeneas, although an interval of fully three hundred years elapsed between the taking of Troy (1184 B.C.) and the founding of Karthage (853 B.C.).

**Dĭŏmēd-es, -is**; m.: *Diomede*: son of Tydeus, and one of the bravest of the Greeks who fought at Troy. He was the special favourite of Minerva, and under her direction did many feats of bravery. He engaged in single combat Hector and Aeneas; wounded Mars, Venus, and Aeneas; with Ulysses, carried off the horses of Rhesus and the Palladium.



EURUS, THE EAST WIND.—V. 85.



GANYMEDE.—V. 28.

## H.

**Harpălўc-ē, -ēs**; f.: *Harpalyce*: daughter of Harpalycus, king of Thrace, noted for her swiftness of foot and for her skill in martial exercises.

**Hēbr-us, -i**; m.: *Hebrus*: a river of Thrace, now the *Maritza.*

**Hect-or, -ŏris**; m.: *Hector*: son of Priam and Hecuba, the bravest of the Trojan leaders. He long baffled the Greeks, and when Achilles withdrew from the contest he drove the Greeks before him and burned their ships. The death of Patroclus aroused Achilles to action. The two heroes met, and Hector fell. The conqueror, according to Vergil, attached the dead body of Hector to his chariot and dragged it thrice round the walls of Troy; but according to Homer he dragged it away to the Greek fleet, then, for the space of twelve days, to the tomb of Patroclus. The body was at last ransomed by Priam.

**Hectŏrĕ-us, -a, -um**; adj.: *Hectorean*: of, or belonging to Hector.

**Hĕlĕn-a, -ae**; f.: *Helen*: daughter of Juppiter and Leda, who was wife of Tyndarus; hence Helen is sometimes called Tyndaris. She was the most beautiful woman of her time, and her hand was sought for by the most illustrious princes of Greece. She was married to Menelaus, king of Sparta. Paris, son of Priam, king of Troy, was kindly entertained by Menelaus, at the Spartan court. In consequence of an elopement with Helen, Paris brought on the war against Troy. Menelaus after the war forgave her infidelity, and carried her back with him to Greece.

**Hespĕrĭ-a, -ae**; f.: *Italy*: literally, the land to the *west*; *i.e.*, west of Greece.

**Hўăd-ĕs, -um**: f., pl.: a group of stars at the head of the constellation of the Bull

I.



K.



L.

**Lătĭ-um**, -i; n.: *Latium*: a broad district south of the Tiber, and between the Alban hills and the sea. Probably called from its flat character (*latus*, cp. πλατύς, Eng. *flat*).

**Lātōn-a**, -ae; f.: *Latona*: the mother of Apollo and Diana.

**Lāvīnĭ-um**, -i; n.: *Lavinium*: a city of Italy, founded by Aeneas in honour of Lavinia, his wife; now *Pratica*.

**Lāvīnĭ-us**, -a, -am; *Lavinian*: of, or belonging to Lavinium.

**Lēd-a**, -ae; f.: *Leda*: mother of Helen and of Castor and Pollux.

**Līburn-i**, -ōrum; m., pl.: the *Liburni*: a nation of Illyria, inhabiting modern Austrian Croatia.

**Lĭbȳ-a**, -ae; f.: *Libya*: a district of Northern Africa.

**Lĭbȳc-us**, -a, -um; *Libyan*: of, or belonging to Libya.

**Lȳae-us**, -a, -um; an epithet of Bacchus: from λυαῖος, from λύειν, "to free:" cp. *Liber*: *quia liberat mentem a curis*.

**Lȳcĭ-us**, -a, -um; *Lycian*: of, or belonging to Lycia.

**Lȳc-us**, -i; m.: *Lycus*: a comrade of Aeneas.



MERCURY, MESSENGER OF THE GODS.—V. 297.

## M.

**Mai-a**, -ae; f.: *Maia*: daughter of Atlas; the eldest of the Pleiades, and the most beautiful of the seven stars; the mother of Mercury.

**Mar-s**, -tis; m.: *Mars*: the god of wars; son of Juppiter and Juno; the patron deity of Rome.

**Māvortĭ-us, -a, -um**; *Mavortian*: of, or belonging to Mars, or Mavors.

**Memnon, -ŏnis**; m.: *Memnon*: a king of Ethiopia; son of Tithonus and Aurora; came to Troy with a body of soldiers to aid Priam; distinguished himself by his bravery; was slain by Achilles.

**Mercŭrĭ-us, -i**; m.: *Mercury*: son of Juppiter and Maia; messenger of the gods.

**Mūs-a, -ae**; f.: a *Muse*: the Muses were daughters of Juppiter and Mnemosyne, and born at Pieria. Hesiod states the names as *Clio* (history), *Euterpe* (lyric poetry), *Thalia* (comedy), *Melpomene* (tragedy), *Terpsichore* (dance and song), *Erato* (amatory poetry), *Polymnia*, or *Polyhymnia* (sublime poetry), *Urania* (astronomy), *Calliope* (epic poetry).

**Mȳcēn-ae, -ārum**; f., pl.: *Mycenae*: one of the chief cities of Argolis, in the Peloponnesus.



NEPTUNE RISING FROM THE SEA.—V. 156.

## N.

**Neptūn-us, -i**; m.: *Neptune*: the god of the sea; the same as the Greek Poseidon.

**Nŏt-us, -i**; m.: *Notus*: the south wind.

## O.

**Oenōtr-us, -a, -um**; adj.: *Oenotrian*: of, or belonging to Oenotria, an old name for Italy.

**Ŏīlē-us, -i**; m.: *Oileus*: a king of Locris, father of Ajax the Less.

**Ŏlymp-us, -i**; m: a mountain of Northern Greece, near the Aegean sea: according to Homer, the abode of the gods; hence often used for *Caelum*; now *Elimbo*.

**Ŏrēa-s, -ădis**; f.: *an Oread* or mountain nymph (ὀρειάς: from ὄρος, a mountain).

**Ŏrĭen-s, -tis**; m.: the quarter where the sun rises (*oriens*); hence, the *East*.

**Ŏrīon, -ŏnis**; m.: *Orīon*: a celebrated hunter and giant; placed after his death as a constellation in the heavens; showers attended its rising and setting; B. I, 535.

**Ŏront-es**, -is and -i : *Orontes* : a leader of the Lycians, shipwrecked on his voyage from Troy to Italy : B. I, 113, 220.

## P.

**Pall-ăs**, ădĭs ; f.: *Pallas*: an epithet of Athene, or Minerva, the goddess of war and of wisdom. The epithet is derived from (1) either πάλλειν, "to brandish," *i.e.*, "the brandisher" of the spear : (2) or from πάλλαξ, "a maiden," *i.e.*, the virgin goddess.

**Păph-os**, -i ; f.: *Paphus*: a city of south-western Cyprus, where Venus was especially worshipped.

**Parc-a**, -ae ; f.: one of the three Fates or Destinies. According to the Greeks their names were Lachesis (λαγχάνειν, "to allot"); Clotho (κλώθειν, "to weave"); Atropos ('α, "not," τρέπειν, "to turn"). Their duties are expressed in the following line :—*Clotho colum retinet, Lachesis net, et Atropos occat.* With the Romans these were worshipped as *Morta, Decuma, Nona.* The best derivation seems to be *par*=μερ, "to allot;" cp. Μοῖραι. For the interchange of *p* and *m* : cp. μόλυβδος, *plumbum*.

**Părĭ-s**, -dis ; m.: *Paris*: also called Alexander, son of Priam and Hecuba. He carried off Helen, wife of Menelaus, King of Sparta, and thus was the cause of the Trojan war. He was slain by the arrows of Philoctetes. He was the especial favourite of Venus.

**Părĭ-us**, -a, -um ; adj.: *Parian*: of, or belonging to Paros, one of the Cyclades, noted for its quarries of white marble.

**Pătāvĭ-um**, -i ; m.: *Patavium*: a city of Gallia Cisalpina, founded by Antenor, between the Meduacus Major and Minor (*Brenta*), now called *Padua*.

**Pĕlasg-us**, -a, -um ; adj.: *Pelasgian* : of, or belonging to the Pelasgi, an ancient race who inhabited Graeci before the arrival of the Hellenes. The word is derived from πελλός : cp. *palidus, palleo* : hence, *dark*, or *ash-coloured.*

**Pĕnāt-es**, -ĭum ; m., pl.: the *Penates*: deities who presided over the household and the state. The word seems connected with pa, "to feed" or "protect;" hence *pater, panis, penus* ; πόσις (=πότις), *potens.* They were probably deified founders of the family.

**Penthĕsĭlē-a**, -ae ; f.: *Penthesilea*: queen of the Amazons, an ally of Priam in the war of Troy.

**Pergăm-a**, -ōrum ; n., pl.: the citadel of Troy : connected with πύργος, "a tower :" German -burg ; Eng. -borough, -burgh, -bury.

**Phoeb-us**, -i ; m.: *Phoebus* : an epithet of Apollo ; cp. φοῖβος, "bright ;' fa, "to shine ;" cp. φαίνειν, φάος.

**Phoenīc-es**, -um ; m., pl.: *Phoenicians*: people of Phoenicia, a district on the east of the Mediterranean, bounded on the south by Palestine, and on the north and east by Syria. The Phoenicians were the most celebrated navigators of antiquity, and founded colonies along the shores of the Mediterranean ; notably Karthage, Tunis, Utica. Tyre and Sidon were their chief towns.

**Phoeniss-a**, -ae ; f., adj. a *Phoenician woman*; from mas. Phoenix (cf. Threissa, from *Threx* ;) a Phoenician woman. As a noun=*Dido.*

**Phrÿg-es**, -um ; m., pl.: the *Phrygians*, a people of Central Asia Minor.

**Phrȳgĭus, -a, -um**; adj.: *Phrygian.*

**Phthī-a, -ae**; f.: *Phthia*: a district in southern Thessaly. Achilles was born at Larissa, in Phthia.

**Poen-i, -ōrum**; m., pl.: the *Karthaginians.*

**Prĭăm-us, -i**; m.: *Priam*: son of Laomedon, and last king of Troy. Hercules took Troy, and Priam, then called Podarces, was among the prisoners. Hesione, the sister of Priam, ransomed her brother, and he changed his name to Priamus (πρίαμαι, "I buy," or "ransom"). He married Hecuba, the daughter of Cisseus, and had among his sons Hector, Paris, Polites. The conduct of Paris involved his father in a war with the Greeks, which lasted for ten years. Troy was finally taken (1184 B.C.) and Priam was slain by Pyrrhus, son of Achilles.

**Pūnĭc-us, -a, -um**; adj.: *Karthaginian.*

**Pygmălĭon, -is**; *Pygmalion*: son of Belus, and king of Tyre; brother of Dido; murderer of Sychaeus.

Q.

**Quĭrīn-us, -i**; m.: *Quirinus*: a name given to Romulus after his ascent to heaven. Derived from rt. KUR, "powerful;" cp. *Quirites*, κῦρος, κύριος, κοίρανος.

R.

**Rĕm-us, -i**; m.: *Remus*: the twin-brother of Romulus.

**Rhēs-us, -i**; m.: *Rhesus*: king of Thrace who came to the aid of the Trojans. An oracle had declared that Troy would never be taken if his snow-white horses drank of the waters of the Xanthus or fed upon the grass of the Trojan plain. His horses were captured and he was slain by Diomede and Ulysses on the night of his arrival.

**Rōm-a, -ae**; f.: *Rome*: a city in Italy, on the banks of the Tiber; the capital of the Roman world. Derived: Roma=(s) Roma: root SRU; (cp. ῥέω: "to flow;") hence, "the stream town."

**Rōmān-us, -a, -um**; adj.: *Roman.*

**Rōmŭl-us, -i**; *Romulus*: The founder of Rome; son of Mars and Rhea Silvia.

**Rŭtŭl-i, -ōrum**; m., pl.: the *Rutuli*: a people of Latium. They opposed the settlement of the Trojans in Italy. They were defeated, and their king, Turnus, was slain.

S.

**Săbae-us, -a, -um**; adj.: *Sabaean*: of, or belonging to *Saba* (the Sheba of Scripture), the capital of Arabia Felix, situated in the S.W. part of Arabia.

**Săm-os, -i**; f.: *Samos*: an island, S.E. of Chios, opposite Mt. Mycale. It was noted for a magnificent temple of Here (*Juno*), situated about two miles from the town Samos. The remains of this temple are still to be seen.

**Sarpēd-on, -ŏnis**; m.: *Sarpedon*: king of Lycia, and an ally of Priam in the Trojan war. He was slain by Patroclus.

**Săturnĭ-us, -a, -um**; adj.: *Saturnian*: of, or belonging to Saturnus, Saturnian. Saturn, according to the Romans, was the father of Juno. His name is derived from *sero*, to sow; hence he was the god of agriculture.

**Scyllae-us, -a, -um**; adj.: *Scyllaean*: of, or belonging to Scylla, a monster who inhabited the rocky strait of Messina, between Bruttium and Sicily.

**Sergest-us, -i**; m.: *Sergestus*: a follower of Aeneas.

**Sĭcānĭ-a, -ae**; f.: another name for Sicily. The Sicani, from whom the island obtained its name, were an Iberian people, while the Siculi were an Italian tribe.

**Sĭcŭl-us, -a, -um**: *Sicilian.*

**Sīd-on, -ŏnis** (acc. Sidona); f.: *Sidon* (now *Saida*): the most ancient of the Phoenician cities, and for a long time the most powerful. It was eclipsed by its own colony, Tyre.

**Sīdŏnĭ-us, -a, -um**; adj.: *Sidonian*: of Sidon.

**Sĭmŏ-is, -entis**; m.: acc. Simoenta (now *Gumbrek*): a river of the Troas falling into the Scamander (*Mendere*).

**Spartān-us, -a, -um**: *Spartan*: of, or belonging to Sparta.

**Sychae-us, -i**: *Sychaeus*: the husband of Dido.

**Syrt-is, -is**; f.: the *Syrtes*: two gulfs on the northern coast of Africa: the Syrtis Major (Gulf of *Sidra*), Syrtis Minor (Gulf of *Cabes*). The word is derived (1) either from σύρειν, "to draw," (2) or from the Arabian word *Sert*, a desert. Both were proverbially dangerous to sailors on account of the quicksands and their exposure to winds.

## T.

**Teuc-er, -i**; m.: *Teucer*: (1) an ancient king of Troy; (2) a son of Telamon, king of Salamis, and brother of Ajax the Greater.

**Teucr-i, -ōrum**; pl., m.: the *Trojans.*

**Threiss-a, -ae**; fem. of adj. **Threx**, *Thracian.*

**Tĭbĕrīn-us, -a, -um**; adj.: of, or belonging to Tiber, a river of Italy, on the banks of which Rome was built.

**Tĭmāv-us, -i**; m.: *Timavus* (now *Timavo*): a river of Istria.

**Trīnăcrĭ-us, -a, -um**; adj.: *Trinacrian*: of, or belonging to *Trinacria*, another name for Sicilia. The island obtained its name from its three promontories (τρεῖς ἄκραι): Pelorum (now *Capo di Faro*, or *Peloro*); Pachynum (*Capo di Passara*); Lilybaeum (*Capo di Bona*, or *Marsala*).

**Trĭōn-es, -um**; m., pl.: also called Septentriones, the Seven Stars or the North (*septem = seven; trio = strio*; root STRI, "to scatter," hence, scatterers of light, near the north pole).

**Trīton, -ōnis**; m.: *Triton*: a sea-deity, son of Neptune and Amphitrite, and trumpeter to his father.

**Trōĭl-us, -i**; m.: *Troilus*: son of Priam and Hecuba, remarkable for his beauty. He was slain by Achilles.

**Trōĭ-us, -a, -um**; adj.: *Trojan.*

**Trōi-a, -ae**; f.: *Troy*: also called Ilium, one of the most noted cities of antiquity; situated in the north-eastern part of Mysia, in a district called Troas. It was built near the junction of the Simois and Scamander. It was taken by the Greeks after a siege of ten years, B.C. 1184. Recently Dr. Schlieman has, by excavating the ground, brought to light the remains of this once memorable city.

**Trōiān-us, -a, -um**; adj.: *Trojan.*

**Trō-s, -is**; m.: *Tros*: (1) son of Erichthonius, and grandson of Dardanus. He married Callirhoe, daughter of the Scamander, and had three sons—Ilus, Assaracus, and Ganymede; (2) an adj. = Troianus.



AN AMAZON V. 490.

# ABBREVIATIONS.

| | |
|---|---|
| a. | active. |
| abl. | ablative. |
| acc. | accusative. |
| adj. | adjective. |
| adv. | adverb. |
| comp. | comparative. |
| conj. | conjunction. |
| dat. | dative. |
| dep. | deponent. |
| f. | feminine. |
| indecl. | indeclinable. |
| indef. | indefinite. |
| interj. | interjection. |
| m. | masculine. |
| n. | neuter. |
| nom. | nominative. |
| num. | numeral. |
| part. | participle. |
| perf. | perfect. |
| plur. | plural. |
| prep. | preposition. |
| pron. | pronoun. |
| sing. | singular. |
| sup. | supine. |
| superl. | superlative. |
| v. | verb. |

# VOCABULARY.

## A.

**ā, ăb,** prep. with abl. *from*; *by*.

**abdo,** ĕre, dĭdi, dĭtum, *put away*; *hide*.

**ăbeo,** īre, īvi or ĭi, ĭtum, *go away*.

**ăbŏleo,** ēre, ēvi, ĭtum, *make to grow less*; *take away, destroy*.

**abrĭpio,** ĕre, ui, reptum, *snatch away* (ab, rapio).

**absisto,** ĕre, stĭti, no sup. *stand away*; *leave off*.

**absum,** esse, fŭi, *am away, absent*.

**absūmo,** ĕre, mpsi, mptum, *take away*.

**ac,** see **atque**.

**ăcanthus,** i, m. *bear's-foot*.

**accēdo,** ĕre, cessi, cessum, *go to, approach*.

**accendo,** ĕre, di, sum, *kindle*; *rouse, enrage*.

**accingo,** ĕre, nxi, nctum, *gird on, girdle*; se accingere, *gird oneself, make oneself ready*.

**accĭpio,** ĕre, cēpi, ceptum, *receive*; *hear* (ad, capio).

**accītus,** ūs, m. *summoning* (ad, cieo).

**accumbo,** ĕre, cŭbui, cŭbĭtum, with dat. *recline at*.

**ācer,** cris, cre, adj. *sharp, fierce*.

**ăcerbus,** a, um, adj., *sharp, bitter*; *cruel*.

**ăcies,** ēi, f. *edge*; *line of battle*; *battle*.

**ăcūtus,** a, um, adj. *sharp* (acuo).

**ăd,** prep. with acc. *to, towards*; *at*.

**addo,** ĕre, dĭdi, dĭtum, *add, join to*.

**ădeo,** īre, īvi or ĭi, ĭtum, *go to, approach*.

**ădĕō,** adv. *to such an extent*; *so*.

**adflīgo,** ĕre, flixi, flictum, *strike down, crush*.

**adflo,** āre, āvi, ātum, *breathe upon*.

**(adfor),** āri, ātus sum, v. dep. *speak to* (ad, fari).

**adgnosco,** ĕre, nōvi, nĭtum, *recognise*.

**ădhūc,** adv. *hitherto*.

**adlĭgo,** āre, āvi, ātum, *bind to, bind*.

**adlŏquor,** i, lŏcūtus sum, v. dep. *speak to, address*.

**adnītor,** i, nixus or nīsus sum, v. dep. *lean upon*; *strive, labour*.

**adno,** āre, āvi, ātum, *swim to*.

**adnŭo,** ĕre, ŭi, ūtum, *nod assent*; *grant by a nod*.

**ădŏleo,** ēre, ŭi, ultum, *make to grow*.

**ădōro,** āre, āvi, ātum, *pray to, entreat*.

**adpareo,** see **appareo**.

**adpello,** ĕre, pŭli, pulsum, *drive to*.

**adplĭco,** āre, ŭi or āvi, ĭtum or ātum, *drive to*.

**adspiro,** āre, āvi, ātum, *breathe upon*.

**adsto,** āre, stĭti, stĭtum, *stand by*; *halt by* or *at*.

**adsum,** esse, fui, *am present*.

**adsurgo,** ĕre, surrexi, surrectum, *rise up*.

**ădultus,** a, um, adj. *full-grown* (adoleo).

**advĕho,** ĕre, vexi, vectum, *carry to*.

**advĕnio,** īre, vēni, ventum, *come*; *arrive*; *arrive at*.

**adversus,** a, um, adj. *opposite*.

**adverto,** ĕre, ti, sum, *turn towards*.

**aeger,** gra, grum, adj. *sick, weary*.

**ăēnus**, a, um, adj. *of brass* or *copper*; **ăēnum**, i, n. *brazen caldron* (aes).

**aequo**, āre, āvi, ātum, *make equal.*

**aequor**, ŏris, n. *level surface, sea.*

**aequus**, a, um, adj. *level*; *fair*; *favourable.*

**āēr**, ĕris, m. (Greek accus. aëra) *air*; *the lower air*; *mist* (ἀήρ).

**aerĕus**, a, um, adj. *of bronze.*

**aes**, aeris, n. *bronze* or *copper.*

**aestas**, ātis, f. *summer* (αἴθω).

**aestus**, ūs, m. *heat*; *billows, surge* (αἴθω).

**aetas**, ātis, f. *time of life*; *time, an age.*

**aeternus**, a, um, adj. *everlasting.*

**aethēr**, ĕris, m. (Greek accus. aethera), *the bright upper air, ether* (αἰθήρ).

**aethĕrĭus**, a, um, adj. *belonging to the upper air*; *heavenly.*

**ăger**, gri, m. *field* (ἀγρός).

**agger**, ĕris, n. *bank, mound* (ad, gero).

**agmen**, ĭnis, n. *army on line of march*; *line*; *troop, array.*

**agnus**, i, m. *lamb.*

**ăgo**, ĕre, ēgi, actum, *drive, move*; *deal with*; age, *come now, come* (ἄγω).

**aio**, v. defect. *say*; 3rd pers. sing. ăit.

**āla**, ae, f. *wing.*

**āles**, ĭtis, adj. *winged*; then as subst. m. and f. *bird.*

**ālĭger**, ĕra, ĕrum, adj. *winged* (ala, gero).

**ălĭqui**, quă, quod, indef. pron. adj. *any, some.*

**ălĭter**, adv. *otherwise.*

**ălĭus**, a, ud, adj. *another, other*; alii.. alii, *some*...*others* (ἄλλος).

**almus**, a, um, adj. *nurturing*; *kindly* (alo).

**altē**, adv. *on high.*

**alter**, tĕra, tĕrum, adj. *one of two, another, a second.*

**altus**, a, um, adj. *lofty*; *deep*; **altum**, i, n. as subst. *the deep*; *the sky* (alo).

**ămārăcus**, i, m. and f. *marjoram.*

**ambāges**, is, f. rare in sing.; gen. plur. ambagum; *a going round*; *devious tale* (ambi, ago).

**ambĭgŭus**, a, um, adj. *doubtful.*

**ambo**, ae, o, adj. *both* (ἄμφω).

**ambrŏsĭus**, a, um, adj. *ambrosial*, from ambrosia, the unguent used by the gods.

**ămĭcio**, īre, ĭcui or ixi, ictum, *wrap round, clothe.*

**ămictus**, ūs, m. *clothing, cloak* (amicio).

**ămīcus**, i, m. *friend.*

**āmitto**, ĕre, mīsi, missum, *let go, lose.*

**amo**, are, avi, atum, *love.*

**ămor**, ōris, m. *love*; **Amor**, *Love, Cupid*, the son of Venus.

**amplexus**, ūs, m. *embrace* (amplector).

**amplĭus**, comp. adv. *more.*

**amplus**, a, um, adj. *spacious.*

**an**, conj. *whether, or.*

**anchŏra**, ae, f. *anchor* (ἄγκυρα).

**ănĭma**, ae, f. *breath, life.*

**animus**, i, m. *mind*; in plur. *spirits, wrath* (ἄνεμος).

**annālis**, e, adj. *belonging to a year*; as plur. subst. m. **annales**, ium, *annals, records.*

**annus**, i, m. *year.*

**antĕ**, adv. and prep. with acc. *before.*

**antīquus**, a, um, adj. *old*; *ancient.*

**antrum**, i, n. *cave* (ἄντρον).

**ăper**, pri, m. *wild boar.*

**ăpĕrio**, īre, ŭi, ertum, *open.*

**ăpertus**, a, um, adj. *open.*

**ăpis**, is, f. *bee.*

**appāreo**, ēre, ŭi, ĭtum, *appear.*

**apto**, āre, āvi, ātum, *make fit, shape.*

**ăpŭd**, prep. with acc. *with, among.*

**ăqua**, ae, f. *water.*

**āra**, ae, f. *altar.*

**arbor**, ŏris, f. *tree.*

**arbŏrĕus**, a, um, adj. *belonging to a tree; tree-like.*

**arcānus**, a, um, adj. *secret* (arca).

**arceo**, ēre, ŭi, no sup. *shut up, confine; ward off.*

**arcus**, ūs, m. *bow.*

**ardeo**, ēre, arsi, arsum, *blaze, burn; am eager.*

**ardesco**, ĕre, arsi, v. inceptive, *begin to glow* or *burn.*

**arena**, see **harena**.

**argentum**, i, n. *silver.*

**ārĭdus**, a, um, adj. *dry.*

**arma**, ōrum, n. plur. *arms.*

**armentum**, i, n. *herd* (aro).

**arrigo**, ĕre, rexi, rectum, *raise up; rouse, cheer.*

**ars**, artis, f. *art, skill; cunning.*

**artifex**, ĭcis, m. and f. *cunning workman, contriver* (ars, facio).

**artus**, ūs, m. *joint, limb* (ἀραρίσκω).

**artus** or **arctus**, a, um, adj. *made close; close.*

**arvum**, i, n. *ploughed land, field* (aro).

**arx**, arcis, f. *place of defence, citadel* (arceo, ἀρκέω, ἀλκή).

**ascendo**, ĕre, di, sum, *climb* (ad, scando).

**aspecto**, āre, āvi, ātum, *gaze at, view.*

**aspectus**, ūs, m. *sight.*

**asper**, era, erum, adj. *rough.*

**aspĭcĭo**, spĭcĕre, spexi, spectum, *behold.*

**ast**, see **at**.

**astrum**, i, n. *star* (ἄστρον).

**ăt**, **ast**, conj. *but.*

**āter**, tra, trum, adj. *black, gloomy.*

**atquĕ**, ac, conj. *and.*

**ātrĭum**, ii, n. *hall* (ater).

**ātrox**, ōcis, adj. *fierce, savage.*

**attingo**, ĕre, tĭgi, tactum, *touch, touch lightly* (ad, tango).

**attollo**, ĕre, no perf. or sup. *lift up.*

**audeo**, ēre, ausus sum, semi-dep. *dare.*

**audio**, īre, īvi or ĭī, ītum, *hear.*

**augŭrĭum**, ĭi, n. *omen by the utterance of birds; omen* (avis, garrio).

**aula**, ae, f. *court, hall* (αὐλή).

**aulaea**, ōrum, n. plur. *curtains.*

**aura**, ae, f. *air, breeze, breath* (αὔρα).

**aurātus**, a, um, adj. *gilded* (aurum).

**aurĕus**, a, um, adj. *golden* (aurum).

**auris**, is, f. *ear.*

**aurum**, i, n. *gold.*

**aut**, conj. *or.*

**auxĭlĭum**, ĭi, n. *help.*

**ăvārus**, a, um, adj. *greedy.*

**āvĕho**, ĕre, vexi, vectum, *carry away.*

**āversus**, a, um, adj. *turned away.*

**āverto**, ĕre, ti, sum, *turn away.*

**ăvĭdus**, a, um, adj. *eager, longing* (aveo).

B.

**bācātus**, a, um, adj. *adorned with pearls* (baca).

**barbărus**, a, um, adj. *speaking an unknown tongue, barbarous* (βάρβαρος).

**bĕātus**, a, um, adj. *happy.*

**bellātrix**, īcis, f. *female warrior* (bellator).

**bello**, āre, āvi, ātum, *carry on war.*

**bellum**, i, n. *war* (=duellum).

**bĕnĕ**, adj. *well.*

**bĕnignus**, a, um, adj. *kind.*

**bĭbo**, ĕre, [illegible] ĭtum, *drink* (πίνω).

**bĭlinguis**, e, adj. *having two tongues* or *a double tongue.*

**bīni**, ae, a, distrib. num. adj. *two for each.*

**bĭrēmis**, e, adj. *with two oars*, or *rows of oars;* as subst. f. (supply navis)

*ship* with two rows of oars on each side, *a bireme.*

**bĭs**, num. adj. *twice* (=duis).

**blandus**, a, um, adj. *smooth, winning.*

**bŏnus**, a, um, adj. comp. mĕlior, superl. optĭmus, *good; favourable.*

**brĕvis**, e, adj. *short; shallow* (=breg-vis, βραχύς).

**brĕvĭter**, adv. *shortly.*

## C.

**căđo**, ĕre, cĕcĭdi, cāsum, *fall.*

**cădus**, i, n. *wine-jar* (κάδος).

**caecus**, a, um, adj. *blind; dark; secret, hidden.*

**caedes**, is, f. *slaughter.*

**caelestis**, e, adj. *heavenly;* **caelestes**, as subst. *the inhabitants of heaven.*

**caelo**, āre, āvi, ātum, *engrave.*

**caelum**, i, n. *heaven.*

**caesărĭes**, ei, f. *flowing locks.*

**căleo**, ēre, ŭi, no sup. *am hot, glow.*

**campus**, i, m. *plain, field.*

**cănistra**, ōrum, n. plur. *basket* woven from reeds (κάναστρα).

**căno**, ĕre, cĕcĭni, cantum, *sing.*

**cantus**, ūs, m. *singing.*

**cānus**, a, um, adj. *gray; hoary, ancient.*

**căpesso**, ĕre, ssīvi, ssītum (intensive from capio), *take; undertake, perform.*

**căpio**, ĕre, cēpi, captum, *take, seize.*

**căput**, ĭtis, n. *head; top* (κεφαλή).

**carcer**, ĕris, n. *prison.*

**cardo**, ĭnis, m. *hinge, pivot, socket.*

**carpo**, ere, psi, ptum, *pluck, take.*

**cārus**, a, um, adj. *dear, loved.*

**castra**, ōrum, n. plur. *camp.*

**cāsus**, ūs, m. *fall; accident, hazard.*

**căterva**, ae, f. *crowd.*

**causa**, ae, f. *cause.*

**căvo**, āre, āvi, ātum, *make hollow.*

**căvus**, a, um, adj. *hollow.*

**cĕlĕbro**, āre, āvi, ātum, *make crowded, throng, celebrate.*

**cĕler**, ĕris, ĕre, adj. *swift.*

**cĕlĕro**, āre, āvi, ātum, *make quick, hasten.*

**cella**, ae, f. *cell, chamber* (celo).

**cēlo**, āre, āvi, ātum, *hide, conceal* (καλύπτω).

**celsus**, a, um, adj. *lofty.*

**centum**, num. adj. indecl. *hundred* (ἑκατόν).

**cerno**, ĕre, crēvi, crētum, *distinguish* (*with the eyes*)*; see* (κρίνω).

**certē**, adv. *assuredly.*

**certo**, āre, āvi, ātum, *contend, strive.*

**certus**, a, um, adj. *sure, fixed*; *trusty.*

**cervix**, vīcis, f. *neck* (cer-=κάρα; veho).

**cervus**, i, m. *stag* (κέρας).

**cesso**, āre, āvi, ātum, *am idle, inactive.*

**cētĕrus**, a, um, adj. *the other.*

**chŏrus**, i, m. *dance*; *band of singers*; *troop* (χόρος).

**cĭeo**, ēre, cīvi, cĭtum, *set in motion, rouse.*

**cingo**, ĕre, nxi, nctum, *put round*; *gird.*

**cingŭlum**, i, n. *belt.*

**circum**, adv. and prep. with acc. *around.*

**circumago**, -agĕre, -ēgi, -actum, *drive around.*

**circumdo**, ăre, dĕdi, dătum, *put round*; *surround.*

**circumfundo**, ĕre, fūdi, fūsum, *pour round.*

**circumtexo**, ĕre, ui, xtum, *weave around.*

**cĭthăra**, ae, f. *lyre*; *harp* (κιθάρα).

**cĭto**, adv. *quickly.*

**cĭtus**, a, um, adj. *quick* (cieo).

**clam**, adv. *secretly* (celo).

**clāmor**, ōris, m. *shout.*

**clārus**, a, um, adj. *clear, bright*; *glorious.*

**classis**, is, f. *fleet.*

**claudo**, ĕre, si, sum, *shut*; *shut in.*

**claustrum**, i, n. *bar* (claudo).

**coepi**, isse, v. defective, *begin.*

**coetus**, ūs, m. *gathering* (=co-itus, cum, eo).

**cognōmen**, ĭnis, n. *surname*; *name.*

**cognōsco**, ĕre, nōvi, nĭtum, inceptive, *begin to recognize, learn.*

**cōgo**, ĕre, cŏēgi, cŏactum, *drive together, compel* (=co-igo cum, ago).

**collĭgo**, ĕre, lēgi, lectum, *gather together* (cum; lego).

**collis**, is, m. *hill.*

**collum**, i, n. *neck.*

**cŏlo**, ĕre, ui, cultum, *take care of*; *till*; *cherish.*

**cŏlōnus**, i, m. *tiller*; *settler.*

**cŏlumna**, ae, f. *column.*

**cŏma**, ae, f. *hair* (κόμη).

**cŏmĭtor**, āri, ātus sum, *accompany*; **comitatus** often passively, *accompanied.*

**commissum**, i, n. *offence, crime.*

**committo**, ĕre, mīsi, missum, *incur* or *do a wrong.*

**commŏveo**, ēre, mōvi, mōtum, *move strongly, stir up.*

**compāges**, is, f. *fastening* (cum, pango).

**compello**, āre, āvi, ātum, *address.*

**compello**, ĕre, pŭli, pulsum, *drive.*

**complector**, i, xus sum, *embrace.*

**complexus**, ūs, m. *embrace.*

**compōno**, ĕre, pŏsui, pŏsĭtum or postum, *lay to rest, arrange, calm.*

**concĭlĭo**, āre, āvi, ātum, *bring together*; *procure.*

**conclūdo**, ĕre, clūsi, clūsum, *shut in* (cum, claudo).

**concurro**, ĕre, curri, cursum, *run together*; *meet* (in battle).

**concursus**, ūs, m. *meeting, assembly.*

**condo**, ĕre, dĭdi, dĭtum, *put together*; *build.*

**confīdo**, ĕre, confīsus sum, v. semi-dep. *trust in.*

**confŭgio**, ĕre, fūgi, fŭgĭtum, *fly for refuge.*

**congrĕdior**, i, gressus sum, *come together, fight.*

**coniungo**, ĕre, nxi, nctum, *join together.*

**coniunx**, ŭgis, m. and f. *one joined*; *husband, wife, spouse* (cum, iungo).

**conscendo**, ĕre, di, sum, *climb, mount*; *embark on.*

**conscĭus**, a, um, adj. *knowing* or *conscious of* (with gen.).

**consīdo**, ĕre, sēdi, sessum, *settle down.*

**consĭlĭum**, ĭi, n. *counsel, plan.*

**consisto**, ĕre, stĭti, stĭtum, *stand still*; *settle*; *rest.*

**conspectus**, ūs, m. *sight.*

**conspĭcio**, ĕre, spexi, spectum, *behold, view.*

**constĭtuo**, ĕre, ui, ūtum, *establish*; *determine.*

**contendo**, ĕre, di, tum, *strive, use eager effort.*

**contingo**, ĕre, tĭgi, tactum, *touch.*

**contrā**, prep. with acc. *against, opposite*; adv. *in answer.*

**contrārĭus**, a, um, adj. *opposite.*

**contundo**, ĕre, tŭdi, tūsum, *crush.*

**cōnūbium**, ii, n. *marriage* (in the poets often a trisyll. =conubyum).

**convello**, ĕre, velli, vulsum, *tear* or *pluck vigorously*; *shatter.*

**cŏnvĕnio**, īre, vēni, ventum, *come together, assemble.*

**converto**, ĕre, ti, sum, *turn*; *turn towards.*

**convexus**, a, um, adj. *vaulted, rounded*; as subst. **convexum**, *rounded, arched spot*; *valley.*

**convīvium**, ĭi, n. *banquet.*

**cŏŏrior**, īri, ortus sum, *collect and rise up, arise.*

**cōpĭa**, ae, f. *plenty*; *opportunity* (cum, ops).

**cor**, cordis, n. *heart* (κέαρ).

**cōram**, adv. *before any one*; *face to face.*

**cornu**, ūs, n. *horn* (κέρας).

**cŏrōna**, ae, f. *garland.*

**cŏrōno**, āre, āvi, ātum, *crown.*

**corpus**, ŏris, n. *body.*

**corrĭpio**, ĕre, ui, reptum, *snatch eagerly; seize* (cum, rapio).

**corrumpo**, ĕre, rūpi, rūptum, *break up; cause to decay*; *spoil.*

**cŏruscus**, a, um, adj. *vibrating*; *flashing.*

**costa**, ae, f. *rib.*

**cŏthurnus**, i, m. *high hunting-boot* (κόθορνος).

**crātēr**, ēris, m. *mixing-bowl* (κρατήρ, κεράννυμι).

**crēber**, bra, brum, adj. *frequent.*

**crēdo**, ĕre, dĭdi, dĭtum, *believe.*

**crīnis**, is, m. *hair.*

**crīnītus**, a, um, adj. *long-haired.*

**crispo**, āre, āvi, ātum, *make to quiver, brandish.*

**cristātus**, a, um, adj. *crested.*

**crŏcĕus**, a, um, adj. *saffron-coloured, yellow.*

**crūdēlis**, e, adj. *cruel.*

**crŭentus**, a, um, adj. *bloody.*

**cum**, conj. *when, since, although.*

**cum**, prep. with abl. *with*; always put after the personal pronouns me, te, se, nobis, vobis, *e.g.* mecum.

**cŭmŭlus**, i, m. *heap.*

**cunctus**, a, um, adj. *all* (=co-iunctus).

**cūr**, adv. *why?* (=quor, quare

**cūra**, ae, f. *care, anxiety.*

**curro**, ĕre, cŭcurri, cursum, *run.*

**currus**, ūs, m. *chariot.*

**cursus**, ūs, m. *running, course.*

**cuspis**, ĭdis, f. *spear.*

**custos**, ōdis, m. *guard.*

**cȳcnus**, i, m. *swan* (κύκνος).

## D.

**daps**, dăpis, f. *feast*; usually in plural.

**dător**, ōris, m. *giver.*

**dē**, prep. with abl. *from, down from*; *in accordance with.*

**dĕa**, ae, f. *goddess.*

**dĕcōrus**, a, um, adj. *graceful.*

**dĕcus**, ŏris, n. *grace, beauty*; *ornament.*

**dēfĕtiscor**, i, fessus sum, *become weary*; defessus, *weary.*

**dēfīgo**, ĕre, fixi, fixum, *fix on.*

**deflŭo**, ĕre, fluxi, fluxum, *flow down.*

**dĕhinc** (usually monosyllable), adv. *after this, thereafter.*

**dĕhisco**, ĕre, hīvi, no sup. *yawn apart, gape* (de, hisco, cf. hio, χάος, χαίνω, *yawn*).

**dĕinde**, adv. *thereafter, then, next.*

**dēmitto**, ĕre, mīsi, missum, *send down.*

**dēmum**, adv. *at length.*

**dēni**, ae, a, distribut. num. adj. *ten each.*

**dependeo**, ēre, di, sum, *hang down.*

**dērĭpĭo**, ĕre, ui, reptum, *tear off.*

**desertum**, i, n. *desert, solitary place.*

**dēsisto**, ĕre, stĭti, stĭtum, *stand apart, leave off.*

**despecto**, āre, āvi, ātum, *look down on.*

**despĭcĭo**, ĕre, spexi, spectum, *look down on.*

**dēsuesco**, ĕre, suēvī, suētum, *render unaccustomed*; desuetus, *unaccustomed.*

**dēsŭper**, adv. *from above.*

**dētrūdo**, ĕre, si, sum, *push off.*

**dĕus**, i, m. *god*; gen. pl. deum or deorum; di and dis are often used for dei and deis; **dĕa**, ae, *goddess.*

**dēvĕnio**, īre, vēni, ventum, *come down to.*

**dēvŏveo**, ēre, vōvi, vōtum, *vow to, doom.*

**dextĕra**, or dextra, ae, f. *the right hand* (δέξιος).

**dĭcĭo**, ōnis, f. *power, rule.*

**dīco**, ĕre, dixi, dictum, *say, speak*; *call*; *name* (δείκνυμι).

**dĭco**, āre, āvi, ātum, *dedicate.*

**dictum**, i, n. *word.*

**dĭes**, ēi, m. (in sing. sometimes fem.) *day; time.*

**diffundo**, ĕre, fūdi, fūsum, *pour* or *scatter apart.*

**dignor**, āri, ātus sum, *deem worthy.*

**dignus**, a, um, adj. *worthy* (gov's abl.).

**dīlectus**, a, um, adj. *beloved, dear* (diligo).

**dimitto**, ĕre, mīsi, missum, *send away* or *in different directions* (dis, mitto).

**dīrĭgo**, ĕre, rexi, rectum, *direct.*

**dīrus**, a, um, adj. *fearful, terrible.*

**disco**, ĕre, dĭdĭci, no sup. *learn.*

**discrīmen**, inis, n. *that which divides; critical moment, danger* (discerno).

**discumbo**, ĕre, cŭbui, cŭbĭtum, *lie loosely; recline.*

**disĭcio**, ĕre, iēci, iectum, *fling apart; scatter.*

**disiungo**, ĕre, xi, ctum, *disjoin, separate.*

**dispello**, ĕre, pŭli, pulsum, *drive apart.*

**dissĭmŭlo**, āre, āvi, ātum, *hide, conceal.*

**distendo**, ĕre, di, tum, *stretch out, cause to swell out.*

**dĭū**, adv. *for a long time.*

**dīva**, ae, f. *goddess.*

**diversus**, a, um, adj. *different* (dis, verto).

**dīves**, ĭtis, comp. dītior, superl. ditissimus, adj. *rich.*

**dīvĭdo**, ĕre, vīsi, vīsum, *divide.*

**dīvīnus**, a, um, adj. *divine.*

**dīvus**, i, m. *deity* (gen. plur. often divom).

**do**, dăre, dĕdi, dătum, *give; give forth; place* (δίδωμι).

**dŏceo**, ēre, ui, doctum, *teach, instruct* (διδάσκω).

**dŏleo**, ēre, ŭi, ĭtum, *grieve; am angry.*

**dŏlor**, ōris, m. *grief; indignation.*

**dŏlus**, i, m. *guile* (δόλος).

**dŏmĭnor**, āri, ātus sum, *hold sway.*

**dŏmĭnus**, i, m. *master, lord.*

**dŏmus**, ūs (locative domi), f. *house* (δόμος).

**dōnĕc**, conj. *until.*

**dōnum**, i, n. *gift* (do).

**dorsum**, i, n. *back, ridge.*

**dŭbĭus**, a, um, adj. *doubtful.*

**dūco**, ĕre, xi, ctum, *draw, lead, draw out.*

**ductor**, ōris, m. *leader.*

**dulcis**, e, adj. *sweet.*

**dum**, conj. *while; until.*

**dūplex**, ĭcis, adj. *two-fold, double* (duo, plico).

**dūro**, āre, āvi, atum, *make hard; endure.*

**dūrus**, a, um, adj. *hard; cruel.*

**dux**, dŭcis, m. *leader.*

## E.

**ē, ex**, prep. with abl. *from, out of.*

**ĕbur**, ŏris, n. *ivory.*

**ēdūco**, ĕre, xi, ctum, *lead out.*

**effĭcĭo**, ĕre, fēci, fectum, *make, complete.*

**effŏdio**, ĕre, fōdi, fossum, *dig out.*

**effundo**, ĕre, fūdi, fūsum, *pour forth.*

**ĕgeo**, ēre, ui, no sup. *am needy.*

**ĕgēnus**, a, adj. *needy, in want of* (with gen.).

**ĕgō**, pers. pron. *I* (ἐγώ).

**ēgrĕdior**, grĕdi, gressus sum, *go out; go out from.*

**ēgrĕgĭus**, a, um, adj. *distinguished* ("out of the common herd"; e and grex).

**ēĭcio**, ĕre, iēci, iectum, *cast out.*

**ēlābor**, i, lapsus sum, *glide out, slip from.*

**ēmitto**, ĕre, mīsi, missum, *send out.*

**ēn**, interj. *lo!*

**ĕnim**, conj. *for.*

**eo**, īre, ĭvi or ĭi, ĭtum, *go.*

**eodem**, adv. *to the same place.*

**ĕpŭlum**, i, n. very rare; **ĕpŭlae**, ārum, f. plur. *feast, banquet.*

**ĕquĭdem**, adv. *verily, truly.*

**ĕquus**, i, m. *horse* (ἵππος).

**ergō**, adv. *therefore.*

**ērĭpio**, ĕre, ŭi, reptum, *snatch away, forth* (e, rapio).

**erro**, āre, āvi, ātum, *wander.*

**error**, ōris, m. *wandering.*

**ērumpo**, ĕre, rūpi, ruptum, *burst forth; burst forth from.*

**ĕt**, conj. *and; even;* et ... et, *both... and.*

**ĕtĭam**, conj. *also.*

**ēverto**, ĕre, ti, sum, *overthrow.*

**ex**, see **e**.

**exactus**, a, um, *accurate, exact.*

**exănĭmus**, a, um, adj. *breathless, lifeless.*

**exaudio**, īre, īvi, ītum, *hear.*

**excēdo**, ĕre, cessi, cessum, *go forth.*

**excĭdium**, ĭi, n. *destruction.*

**excĭdo**, ĕre, cĭdi, no sup. *fall out* (ex, cado).

**excīdo**, ĕre, cīdi, cīsum, *cut* or *hew out* (ex, caedo).

**excĭpio**, ĕre, cēpi, ceptum, *take from* some one else; *take in turn.*

**excūdo**, ēre, di, sum, *strike out.*

**excŭtio**, ĕre, cussi, cussum, *shake off.*

**exĕo**, īre, ĭi or īvi, ĭtum, *go out.*

**exerceo**, ēre, ui, ĭtum, *keep busy; busy oneself at, practise.*

**exhaurio**, īre, hausi, haustum, *drink up; drain.*

**exĭgo**, ĕre, ēgi, actum, *lead out; complete, bring to an end.*

**exĭmo**, ĕre, ēmi, emptum, *take away.*

**expĕdio**, īre, īvi or ĭi, ītum, *set free; make ready* (ex, pes).

**expello**, ĕre, pŭli, pulsum, *drive out.*

**expĕrior**, īri, pertus sum, *try; test.*

**expleo**, ēre, plēvi, plētum, *fill up.*

**explōro**, āre, āvi, ātum, *search out.*

**exsero**, -serĕre, -serui, -sertum, *put forth, make bare, uncover.*

**exspīro**, āre, āvi, ātum, *breathe forth.*

**extemplo**, adv. *forthwith, at once.*

**extrēmus**, a, um, superl. adj. *outmost; utmost, last.*

**exŭo**, ĕre, ŭi, ūtum, *put off.*

**exūro**, ĕre, ussi, ustum, *burn up.*

## F.

**făcĭes**, ēi, f. *face; appearance, form.*

**făcĭlis**, e, adj. *easy.*

**făcio**, ĕre, fēci, factum, *do; make; cause.* Passive fīo, fĭĕri, factus sum, *am made; become.*

**factum**, i, n. *deed.*

**fallo**, ĕre, fĕfelli, falsum, *make to err, deceive* (σφάλλω).

**falsus**, a, um, adj. *false.*

**fāma**, ae, f. *report, rumour* (fāri, φήμη).

**fămes**, is, f. *hunger.*

**fămŭlus**, i, m. and **famula**, ae, f. *servant.*

**fandus**, a, um, gerund of fari, *fit to be spoken*; *right.*

**fās**, n. indecl. *divine law*; *what is lawful.*

**fastīgĭum**, ĭi, n. *gable roof, roof*; *point.*

**făteor**, ĕri, fassus sum, *confess.*

**fătīgo**, āre, āvi, ātum, *make weary*; *harass.*

**fătisco**, ĕre, no perf. or sup. *gape, break into cracks.*

**fātum**, i, n. *that which is spoken*; *oracle*; *fate* (fāri).

**fātur**, 3rd sing. pres. ind. of v. defect. fāri, fātus sum, *speak.*

**făveo**, ēre, fāvi, fautum, *am favourable.*

**fax**, făcis, f. *torch.*

**fēlix**, īcis, adj. *happy*; *propitious.*

**fēmĭna**, ae, f. *woman.*

**fĕra**, ae, f. *wild beast* (ferus).

**fĕrīna**, ae, f. *flesh of wild beast*; *venison* (really f. adj., caro being supplied).

**fĕrio**, īre, no perf. or sup. *strike.*

**fĕro**, ferre, tŭli, lātum, *bear, carry, bring*; *say, relate*; se ferre, *advance.*

**fĕrox**, ōcis, adj. *fierce.*

**ferrum**, i, n. *iron*; *sword.*

**ferveo**, ēre, ferbui, no sup. *am aglow.*

**fessus**, a, um, adj. *weary.*

**fētus**, a, um, adj. *pregnant, filled with.*

**fētus**, ūs, m. *offspring.*

**fĭdes**, ĕi, f. *faith*; *honour* (πιθ-, πίστις).

**fīdūcia**, ae, f. *confidence.*

**fīdus**, a, um, adj. *faithful.*

**fīgo**, ĕre, xi, xum, *fix*; *fasten.*

**fīlius**, ii, m. *son.*

**fīnis**, is, m. *end*; in plur. *boundaries.*

**fīo**, see **facio**.

**flăgro**, āre, āvi, ātum, *blaze* (φλέγω).

**flamma**, ae, f. *flame* (φλέγω).

**flammo**, āre, āvi, ātum, *set on fire.*

**flāvus**, a, um, adj. *yellow.*

**flecto**, ĕre, xi, xum, *bend, turn.*

**flōrĕus**, a, um, adj. *flowery.*

**flōs**, flōris, m. *flower.*

**fluctus**, ūs, m. *wave.*

**flūmen**, ĭnis, n. *river.*

**flŭo**, ĕre, fluxi, fluxum, *flow.*

**flŭvĭus**, ii, m. *stream.*

**foedus**, ĕris, n. *bond of faith, treaty* (fidus, fides).

**fŏlĭum**, ii, n. *leaf* (φύλλον).

**fōmes**, ĭtis, m. *touch-wood, tinder.*

**fons**, tis, m. *fountain.*

**fŏris**, is, f. *door* (θύρα).

**forma**, ae, f. *form, shape*; *beauty.*

**fors**, f. *chance*, used only in nom. and abl. **forte** *by chance* (fero).

**forsan**, adv. *perchance, perhaps.*

**fortis**, e, adj. *brave.*

**fortūna**, ae, f. *fortune.*

**fortūnātus**, a, um, adj. *having good fortune, lucky.*

**fŏveo**, ēre, fōvi, fōtum, *cherish*; *fondle.*

**frăgor**, ōris, m. *breaking, crash* (ῥήγνυμι).

**frāgro**, āre, āvi, no sup. *am of sweet smell, scented.*

**frango**, ĕre, frēgi, fractum, *break* (ῥήγνυμι).

**frĕmo**, ĕre, ui, ĭtum, *roar, shout* (βρέμω).

**frēno**, āre, āvi, ātum, *control with reins*; *curb.*

**frĕquens**, ntis, adj. *crowded, in crowds.*

**frĕtum**, i, n. *strait*; poetically *the sea.*

**frīgus**, ŏris, n. *cold* (ῥῖγος).

**frondĕus**, a, um, adj. *leafy.*

**frons**, tis, f. *forehead*; *front.*

**frustrā**, adv. *in vain* (fraus).

**frustum**, i, n. *piece, morsel.*

(**frux**, gis) f. mostly in plur. frūges, *fruit of the earth, grain, corn.*

**fūcus**, i, m. *drone.*

**fŭga**, ae, f. *flight.*

**fŭgio**, ĕre, fūgi, fŭgĭtum, *flee*; *escape* (φεύγω).

**fŭgo**, āre, āvi, ātum, *put to flight.*

**fulmen**, ĭnis, n. *thunderbolt.*

**fulvus**, a, um, adj. *yellow, tawny.*

**fūnāle**, is, n. *thing made of rope*; *torch* (funis).

**fundāmentum**, i, n. *foundation.*

**fundo**, ĕre, fūdi, fūsum, *pour*; *spread out.*

**fūnus**, ĕris, n. *funeral, death.*

**fŭrĭae**, ārum, f. plur. *rage, madness.*

**fŭro**, ĕre, ŭi, no sup. *rave, rage.*

**fŭror**, ōris, m. *rage, madness.*

## G.

**gălĕa**, ae, f. *helmet.*

**gaudeo**, ēre, gāvīsus sum, *rejoice* (γηθέω).

**gaudium**, ii, n. *joy.*

**gāza**, ae, f. *treasure* (γάζα, a Persian word).

**gĕmĭnus**, a, um, adj. *twin.*

**gĕmĭtus**, ūs, m. *groan, roar.*

**gemma**, ae, f. *jewel.*

**gĕmo**, ĕre, ui, ĭtum, *groan*; *groan for, lament.*

**gĕnĕtrix**, īcis, f. *mother* (gigno).

**gĕnĭtor**, ōris, m. *father.*

**gens**, tis, f. *family, race.*

**gĕnu**, ūs, n. *knee* (γόνυ).

**gĕnus**, ĕris, n. *race, kin* (γένος).

**germānus**, i, m. *full brother*; **germana**, ae, f. *full sister.*

**gĕro**, ĕre, gessi, gestum, *carry, wear*; *carry on.*

**gesto**, āre, āvi, ātum, *keep carrying*; *wear.*

**gigno**, ĕre, gĕnui, gĕnĭtum, *bring forth, bear* (γίγνομαι).

**glaeba**, ae, f. *clod.*

**glŏmĕro**, āre, āvi, ātum, *form into a ball*; *gather together.*

**grădior**, i, gressus sum, *step, advance.*

**grădus**, ūs, m. *step.*

**grandaevus**, a, um, adj. *of great age.*

**grātes**, ium, f. *thanks.*

**grăvis**, e, adj. *heavy*; *weighty*; *heavy with child* (βαρύς).

**grăvĭter**, adv. *heavily, vehemently.*

**grĕmĭum** ii, n. *bosom, lap.*

**gressus**, ūs, m. *step.*

**gurges**, ĭtis, m. *whirlpool.*

**gusto**, āre, āvi, ātum, *taste.*

## H.

**hăbēna**, ae, f. *the holding thing, rein* (habeo).

**hăbeo**, ēre, ŭi, ĭtum, *have, hold*; *regard.*

**hăbĭlis**, e, adj. *easily handled, handy.*

**hăbĭtus**, ūs, m. *a holding one's self, bearing; dress, garb.*

**hāc**, sc. via, adv. *by this way.*

**haereo**, ēre, si, sum, *cling, remain steadfast.*

**hālo**, āre, āvi, ātum, *am fragrant.*

**hărēna**, (also arena) ae, f. *sand, shore.*

**hasta**, ae, f. *spear.*

**hastīle**, is, n. *spear-shaft.*

**haud**, adv. *not at all*; *not.*

**haurio**, īre, hausi, haustum, *drink up.*

**herba**, ae, f. *grass.*

**hēros**, ōis, m. *hero* (ἥρως).

**heu**, interj. *alas!*

**heus**, interj. *ho!*

**hībernus**, a, um, adj. *wintry*; **hiberna** (sc. castra) as subst. *winter camp* (hiems).

**hīc**, adv. *here*; *hereupon.*

**hīc, haec, hōc**, dem. pron. *this.*

**hĭemps**, (=hiems) hĭĕmis, f. *winter, storm* (χειμών).

**hinc**, adv. *hence, from hence*; *henceforth*; hinc...hinc, *on the one side... on the other*; of cause, *hence.*

**hŏmo**, ĭnis, m. *man.*

**hŏnŏs**, or **hŏnŏr**, ōris, m. *honour*; *offering.*

**horreo**, ēre, no perf. or sup. *am rough, bristle.*

**horrĭdus**, a, um, adj. *bristling, dreadful, grim.*

**hospes**, ĭtis, m. and f. *host, guest.*

**hospĭtium**, ĭi, n. *hospitality, welcome.*

**hostĭa**, ae, f. *victim.*

**hostis**, is, m. *stranger, enemy.*

**hūc**, adv. *hither.*

**hūmānus**, a, um, adj. *belonging to men, human* (homo).

**hŭmus**, i, f. *ground*; humi is the locative case used adverbially, *on the ground* (χαμαί).

**hymenaeus**, i, m. *wedlock.*

## I.

**iăceo**, ēre, ŭi, ĭtum, *lie, am prostrate.*

**iacto**, āre, āvi, ātum, *keep throwing, toss, move up and down*; se iactare, *boast* (iacio).

**iăcŭlor**, āri, ātus sum, *fling, hurl.*

**iam**, adv. *already.*

**iamdūdum**, adv. *some time since* or *ago.*

**iamprīdem**, adv. *long since* or *ago.*

**ĭbīdem**, adv. *in the same place.*

**īdem**, eadem, ĭdem, pron. *same.*

**ignārus**, a, um, adj. *not knowing, ignorant.*

**ignāvus**, a, um, adj. *lazy.*

**ignis**, is, m. *fire.*

**ignōbĭlis**, e, adj. *unknown, mean* (in; (g)nobilis).

**ignōtus**, a, um, adj. *unknown* (in, (g)nosco).

**ille**, a, illud, dem. pron. *that*; *that famous*; *that man.*

**illīc**, adv. *there.*

**illīdo**, ĕre, līsi, līsum, *dash against* or *on.*

**ĭmāgo**, ĭnis, f. *phantom*; *form* (imitor =mimitor).

**imber**, bris, m. *rain*; *water.*

**immĭneo**, ēre, no perf. or sup. *overhang.*

**immō**, adv. *nay rather.*

**impĕrĭum**, i, n. *military command*; *empire* (impero).

**īmus**, a, um, adj. used as superl. of infĕrus, *lowest.*

**in**, prep. with acc. *towards, into, against;* with abl. *in, on.*

**ĭnānis**, e, adj. *empty.*

**incautus**, a, um, adj. *not taking precautions, careless.*

**incēdo**, ĕre, cessi, cessum, *move, advance.*

**incendĭum**, ii, n, *burning, fire.*

**incendo**, ĕre, di, sum, *kindle, fire.*

**inceptum**, i, n, *beginning; design* (incipio).

**incessus**, ūs, m. *gait.*

**incĭpĭo**, ĕre, cēpi, ceptum, *begin.*

**incognĭtus**, a, um, adj. *unknown.*

**inconcessus**, a, um, adj. *not granted, forbidden.*

**incrĕpĭto**, āre, āvi, ātum, *make a noise at, challenge.*

**incŭbo**, āre, ui, ĭtum, *lie upon*; *brood over.*

**incultus**, a, um, adj. *uncultivated*; *desert.*

**incumbo**, ĕre, cubui, no sup. *settle upon; bear down upon.*

**incūso**, āre, āvi, ātum, *blame* (in; causa).

**incŭtio**, ĕre, cussi, cussum, *strike into*; *dash into* (in, quatio).

**indĕ**, adv. *thence*; *after that.*

**indīco**, ĕre, xi, ctum, *proclaim.*

**indignor**, āri, ātus sum, *think unworthy*; *am wrathful.*

**indŭo**, ĕre, ŭi, ūtum, *put on.*

**ĭnermis**, e, adj. *unarmed* (in, armum).

**infandus**, a, um, adj. *unutterable*; *awful* (in, fari).

**infēlix**, īcis, adj. *unhappy.*

**infero**, ferre, tŭli, lātum, *bring in*; **se inferre**, *enter.*

**infīgo**, ĕre, xi, xum, *fix on.*

**ingĕmĭno**, āre, āvi, ātum, *redouble.*

**ingĕmo**, ĕre, ui, no sup. *groan.*

**ingens**, tis, adj. *huge.*

**ĭnhŭmātus**, a, um, adj. *unburied.*

**ĭnĭmīcus**, a, um, adj. *unfriendly.*

**ĭnīquus**, a, um, adj. *unfair*, *hostile* (in, aequus).

**iniūrĭa**, ae, f. *injustice*, *wrong.*

**inlīdo**, ĕre, si, sum, *dash into* or *upon.*

**inmānis**, e, adj. *huge*, *vast*, *monstrous*; *wicked* (in, and root of metior).

**inmītis**, e, adj. *not gentle*, *fierce.*

**inmōtus**, a, um, adj. *unmoved.*

**inpar**, is, adj. *unequal.*

**inpello**, ĕre, pŭli, pulsum, *push.*

**inpĭger**, gra, grum, adj. *not indolent*, *vigorous.*

**inpĭus**, a, um, adj. *unholy.*

**inpleo**, ēre, ēvi, ētum, *fill up.*

**inplico**, āre, ui, or āvi, ĭtum or ātum, *enfold*, *wrap in.*

**inpōno**, ĕre, pŏsŭi, pŏsĭtum, *place on.*

**inprōvīsus**, a, um, adj. *unforeseen.*

**inquam**, v. defect. *say*; inquit, *says he.*

**inrĭgo**, āre, āvi, ātum, *convey water to*, *irrigate.*

**inscĭus**, a, um, adj. *ignorant.*

**inscrībo**, ĕre, psi, ptum, *write on.*

**insĕquor**, i, secūtus sum, *follow.*

**insĭdĭae**, ārum, f. *ambush*, *plot* (in, sedeo).

**insīdo**, ĕre, sēdi, sessum, *settle on.*

**insignis**, e, adj. *marked out*, *distinguished.*

**inspīro**, āre, āvi, ātum, *breathe in.*

**insto**, āre, stĭti, stātum, *press on.*

**instrŭo**, ĕre, xi, ctum, *build up*, *equip.*

**insŭla**, ae, f. *island* (in, salio).

**insŭper**, adv. *on the top.*

**intactus**, a, um, adj. *untouched*; *virgin.*

**intento**, āre, āvi, ātum, *direct against*, *threaten.*

**inter**, prep. with acc. *among.*

**interdum**, adv. *sometimes.*

**intĕrĕā**, adv. *meanwhile.*

**(interfor)**, fāri, fātus sum, *interrupt.*

**intĕrĭor**, ius, comp. adj. *inner* (intus).

**intĭmus**, a, um, superl. adj. *inmost.*

**intŏno**, āre, ŭi, no sup. *thunder.*

**intrā**, prep. with acc. *within.*

**intractābĭlis**, e, adj. *hard to deal with.*

**intrōgrĕdior**, i, gressus sum, *enter in.*

**intus**, adv. *from within*, *within* (ἐντός).

**invĕho**, ĕre, xi, ctum, *bear in* or *on*; in passive, *ride.*

**invīsus**, a, um, adj. *hated* (invideo).

**invĭus**, a, um, adj. *pathless.*

**ipse**, a, um, pron. *self*; *him-*, *her-*, *itself.*

**īra**, ae, f. *anger.*

**ĭter**, ĭtĭnĕris, n. *road*, *journey.*

**iŭbeo**, ēre, iussi, iussum, *bid*, *command.*

**iūdĭcĭum**, ii, n. *judgment.*

**iŭgo**, āre, āvi, ātum, *yoke, join* (ζεύγνυμι, iungo).

**iŭgum**, i, n. *that which joins*; *yoke*; *mountain-ridge* (iungo; ζυγόν).

**iungo**, ĕre, nxi, nctum, *join* (ζεύγνυμι).

**iūs**, ūris, n. *right*; *law*; *ordinance.*

**iussum**, i, n. *command.*

**iussus**, ūs, m. *command.*

**iustĭtĭa**, ae, f. *justice.*

**iustus**, a, um, adj. *just.*

**iŭvĕnis**, is, m. and f. originally adj. *young*, then used as subst. *youth, young man.*

**iŭventa**, ae, f. *youth.*

**iŭventūs**, ūtis, f. *youth*; *body of young men.*

**iŭvo**, āre, iūvi, iūtum, *assist*; iuvat, impersonally, *it delights.*

L.

**lăbor**, ōris, m. *toil*; *trouble*; *work.*

**lābor**, i, lapsus sum, *glide.*

**lăbōro**, āre, āvi, ātum, *toil*; *make with toil.*

**lăcrĭma**, ae, f. *tear* (δάκρυον).

**lăcrĭmor**, āri, ātus sum, *weep.*

**laedo**, ĕre, si, sum, *hurt, injure.*

**laetĭtia**, ae, f. *gladness.*

**laetor**, āri, ātus sum, *rejoice.*

**laetus**, a, um, adj. *glad*; *joyous.*

**laevus**, a, um, adj. *on the left*; **laeva**, ae, f. (sc. manus) *left hand* (λαιός).

**lapis**, idis, m. *stone.*

**lăquĕar** and **laqueāre**, is, n. *fretted ceiling* (lacus).

**largus**, a, um, adj. *plentiful, abundant.*

**lātē**, adv. *far and wide.*

**lăteo**, ēre, ŭi, no sup. *lie hid* (λανθάνω).

**lătex**, ĭcis, m. *liquid, wine.*

**lātus**, a, um, adj. *broad.*

**lătus**, ĕris, n. *side.*

**laus**, dis, f. *praise, renown.*

**laxus**, a, um, adj. *loose.*

**lĕgo**, ĕre, lēgi, lēctum, *choose* (λέγω).

**lēnio**, īre, īvi or ii, ītum, *soothe.*

**lĕvis**, e, adj. *light.*

**lĕvo**, āre, āvi, ātum, *make light*; *easy*; *remove.*

**lex**, lēgis, f. *law.*

**lĭber**, bri, m. *book.*

**lībo**, āre, āvi, ātum, *take small portion of, touch, taste*; *pour a libation.*

**lĭcet**, ēre, uit and lĭcĭtum est, v. impersonal, *it is allowed, lawful* (lex).

**līmen**, ĭnis, n. *threshold.*

**linquo**, ĕre, līqui, no sup. *leave.*

**līquor**, i, no. perf. *flow, am liquid.*

**lītus**, ŏris, n. *shore.*

**lŏco**, āre, āvi, ātum, *place.*

**lŏcus**, i, m. plur. loci and loca, *place, position.*

**longē**, adv. *afar.*

**longus**, a, um, adj. *long.*

**lŏquor**, i, lŏcutus sum, *speak*; *say.*

**lōrum**, i, n. *thong.*

**luctor**, āri, ātus sum, *struggle.*

**lūcus**, i, m. *grove.*

**lūdo**, ĕre, si, sum, *play*; *treat playfully, mock.*

**lūmen**, ĭnis, n. *light* (=lucmen, luceo, lux).

**lūna**, ae, f. *moon* (=lucna).

**lūnātus**, a, um, adj. *moon-shaped*; *crescent-shaped.*

**lŭo**, ĕre, i, ĭtum *get rid of*; *atone for, expiate* (λύω).

**lŭpa**, ae, f. *she-wolf* (λύκος).

**lustro**, āre, āvi, ātum, *go round*; *traverse*; *survey.*

**lustrum**, i, n. *expiatory offering*; *purification*; a solemn purification held at Rome by the Censors every five years; *a space of five years.*

**lux**, ūcis, f. *light.*

**luxus**, ūs, m. *luxury.*

**lychnus**, i, m. *lamp* (λυχνός).

**lympha**, ae, f. *water.*

**lynx**, cis, f. *lynx* (λύγξ).

## M.

**măcŭlōsus**, a, um, adj. *spotted.*

**maereo**, ēre, no perf. or sup. *mourn.*

**maestus**, a, um, adj. *sad.*

**māgālia**, ium, n. plur. *huts.*

**măgĭs**, comp. adv. *more.*

**măgister**, tri, m. *master*; of a ship, *pilot.*

**măgistrātus**, ūs, m. *magistrate.*

**magnănĭmus**, a, um, adj. *great-souled.*

**magnus**, a, um, adj. *great*; comp. **māior**; superl. **maxĭmus** (μέγας).

**mălus**, a, um, adj. *bad, evil*; comp. **pēior**; superl. **pessĭmus.**

**mamma**, ae, f. *breast.*

**măneo**, ēre, mansi, mansum, *remain.*

**mantēle**, is, n. *napkin* (manus).

**manus**, ūs, f. *hand.*

**măre**, is, n. *sea.*

**māter**, tris, f. *mother* (μήτηρ).

**mātūro**, āre, āvi, ātum, *perform in good time*; *hasten.*

**maximus**, see **magnus.**

**mĕdĭtor**, āri, ātus sum, *ponder over*; *plan.*

**mĕdĭus**, a, um, adj. *middle, in the middle* (μέσος).

**mel**, mellis, n. *honey.*

**membrum**, i, n. *limb.*

**mĕmĭni**, isse, *remember* (mens).

**mĕmor**, ŏris, adj. *mindful.*

**mĕmŏro**, āre, āvi, ātum, *relate.*

**mens**, tis, f. *mind* (cf. moneo).

**mensa**, ae, f. *table.*

**mensis**, is, m. *month* (μήν).

**mercor**, āri, ātus sum, *buy* (merx).

**mĕrĭtum**, i, n. *merit, desert.*

**mĕrus**, a, um, adj. *alone, pure*; **mĕrum**, i, n. *undiluted wine.*

**mēta**, ae, f. cone-shaped *column* placed at the end of the course in the circus; *goal, limit.*

**mĕtŭo**, ĕre, ui, ūtum, *fear.*

**mĕtus**, ūs, m. *fear.*

**mĕus**, a, um, poss. adj. *my.*

**mĭco**, āre, ui, no sup. *move quickly to and fro*; *glitter.*

**mille**, num. adj. indecl. *a thousand*; as subst. n. with plur. milia *thousands.*

**mĭnister**, tri, m. *attendant.*

**mĭnistro**, āre, āvi, ātum, *serve, supply.*

**mĭnor**, āri, ātus sum, *jut forth*; *threaten.*

**mĭnor**, us, adj. comp. of parvus, *less*; **minores**, as subst. *those who are younger.*

**mĭnus**, comp. adv. *less.*

**mīrābĭlis**, e, adj. *wonderful.*

**mīror**, āri, ātus sum, *wonder*; *wonder at.*

**mīrus**, a, um, adj. *wonderful.*

**misceo**, ēre, ui, mistum and mixtum, *mingle*; *confound* (μίγνυμι).

**mĭser**, era, erum, adj. superl. miserrĭmus, *wretched.*

**mĭsĕrābĭlis**, e, adj. *pitiable, wretched.*

**mĭsĕror**, āri, ātus sum, *pity.*

**mītesco**, ĕre, no perf. or sup. *grow mild* or *gentle.*

**mitto**, ĕre, mīsi, missum, *send.*

**mŏdŏ**, adv. *only.*

**mŏdus**, i, m. *manner.*

**moenia**, ium, n. plur. *walls, a fortress* (munio).

**mōles**, is, f. *mass*; *difficulty.*

**mōlior**, īri, ītus sum, *perform with toil* or *effort*; *build, rear*; *attempt* (moles).

**mollio**, īre, īvi or ii, ītum, *soften.*

**mollis**, e, adj. *soft.*

**mōnīle**, is, n. *necklace.*

**mons**, tis, m. *mountain.*

**monstro**, āre, āvi, ātum, *show.*

**mŏra**, ae, f. *delay.*

**mŏror**, āri, ātus sum, *delay.*

**mors**, tis, f. *death.*

**morsus**, ūs, m. *bite* (mordeo).

**mortālis**, e, adj. *mortal, human.*

**mos**, mōris, m. *custom.*

**mŏveo**, ēre, mōvi, mōtum, *move.*

**mulceo**, ēre, mulsi, mulsum, *soothe.*

**multus**, a, um, adj. *much, many a*; in plur. *many*; **multum**, adv. *much.*

**mūnio**, īre, īvi or ii, ītum, *fortify.*

**mūnus**, ĕris, n. *gift.*

**murmur**, ŭris, n. *murmur.*

**mūrus**, i, m. *wall.*

**mūto**, āre, āvi, ātum, *change*; *exchange.*

## N.

**nam**, **namquĕ**, conj. *for.*

**nascor**, i, nātus sum, *am born* (= gnascor, γίγνομαι).

**nātus**, i, m. *son*; **nata**, ae, f. *daughter*; **nati**, *children.*

**nāvĭgo**, āre, āvi, ātum, *sail*; *sail over.*

**nāvis**, is, f. *ship* (ναῦς).

**nē**, conj. *lest.*

**-nĕ**, interrogative particle appended to other words.

**nĕbŭla**, ae, f. *mist* (nubes, νέφος).

**nec**, see **neque**.

**necdum**, conj. *nor yet.*

**nectar**, ăris, n. the drink of the gods, *nectar.*

**necto**, ĕre, xui, xum, *weave.*

**nĕfandus**, a, um, adj. *unutterable*; *impious.*

**nĕmus**, ŏris, n. *grove.*

**nĕquĕ** or **nec**, conj. *neither, nor.*

**nĕquĕo**, īre, īvi or ii, ĭtum, *am unable.*

**nescio**, īre, īvi or ii, ītum, *am ignorant of.*

**nescius**, a, um, adj. *ignorant.*

**neu**=nēve, conj. *and that...not, nor, and lest, or lest.*

**nī**, conj.=nĭsi, *if not, unless.*

**nĭger**, gra, grum, adj. *black.*

**nĭhĭl** or **nīl**, nĭhĭli, n. *nothing* (ne, hilum, *not a bit*).

**nimbōsus**, a, um, adj. *stormy.*

**nimbus**, i, m. *rain-cloud.*

**nĭteo**, ēre, ui, no sup. *am bright.*

**nĭvĕus**, a, um, adj. *snowy* (nix).

**no**, nāre, nāvi, no sup. *swim* (νέω).

**nōdus**, i, m. *knot.*

**nōmen**, ĭnis, n. *name* (nosco).

**nōn**, adv. *not* (cf. νη-, ne-, noenum, Eng. no, Ger. nein).

**noster**, tra, trum, pronominal adj. *our.*

**nōtus**, a um, adj. *well-known.*

**nŏvem**, cardinal num. adj. *nine.*

**nŏvĭtās**, ātis, f. *newness.*

**nŏvus**, a, um, adj. *new* (νέος).

**nox**, noctis, f. *night* (νύξ).

**noxa**, a, f. *guilt.*

**nūbes**, is, f. *cloud* (νέφος).

**nūdo**, āre, āvi, ātum, *lay bare.*

**nūdus**, a, um, adj. *bare.*

**nullus**, a, um, adj. *not any, no.*

**nūmen**, ĭnis, n. *nod*; *divine will*: *deity.*

**nŭmĕrus**, i, m. *number.*

**nunc**, adv. *now* (νῦν).

**nuntio**, āre, āvi, ātum, *announce.*

**nūtrīmentum**, i, n. *nourishment, food.*

**nūtrix**, īcis, f. *nurse* (nutrio).

O.

**o**, interj. *O!*

**ob**, prep. with acc. *on account of.*

**objectus**, ūs, m. *a throwing across*; *barrier* (ob, iacio).

**oblātus**, see **offero**.

**obruo**, ĕre, ŭi, ŭtum, *overwhelm.*

**obscūrus**, a, um, adj. *shady, obscure.*

**obsto**, āre, stĭti, stātum, with dat. *stand in the way, hinder.*

**obstŭpesco**, ĕre, stŭpui, no sup. *become amazed, confounded.*

**obtundo**, ĕre, tŭdi, tūsum or tunsum, *make blunt* or *dull, insensible.*

**obtūtus**, ūs, m. *gaze* (ob, tueor).

**obvĭus**, a, um, adj. *in the way, opposite.*

**occāsus**, ūs, m. *fall, destruction.*

**occŭbo**, āre, no perf. or sup. *lie* (in the grave).

**occŭlo**, ĕre, ui, cultum, *hide* (ob, celo).

**occumbo**, ĕre, cŭbui, cŭbĭtum, *fall* (esp. in death).

**occurro**, ĕre, i, cursum, *run against, thwart.*

**ōcĕănus**, i, m. *ocean* (ὠκεανός).

**ŏcŭlus**, i, m. *eye.*

**ŏdĭum**, ii, n. *hate.*

**ŏdor**, ōris, m. *scent* (ὄζω).

**offero**, ferre, obtŭli, oblātum, *put before, present.*

**offĭcĭum**, ii, n. *duty*; *act of courtesy.*

**ōlim**, adv. *at that time*; *some day*; *hereafter; formerly* (=ollim from olle, ille).

**olli**, old form=illi, dat. of ille.

**ōmen**, ĭnis, n. *omen.*

**omnĭpŏtens**, tis, adj. *almighty.*

**omnis**, e, adj. *all.*

**ŏnĕro**, āre, āvi, ātum, *load.*

**ŏnus**, ĕris, n. *burden.*

**ŏnustus**, a, um, adj. *laden.*

**ŏpīmus**, a, um, adj. *rich, fertile.*

**oppĕrior**, īri, pĕrītus and pertus sum, *await.*

**oppĕto**, ĕre, īvi or ii, ītum, *go to seek*; then with mortem understood, *die.*

**opprīmo**, ĕre, pressi, pressum, *crush, overwhelm.*

[**ops**], ŏpis, f. *aid, power*; in plur. **opes**, opum, *wealth.*

**opto**, āre, āvi, ātum, *desire.*

**ŏpŭlentus**, a, um, adj. *wealthy.*

**ŏpus**, ĕris, n. *work.*

**ōra**, ae, f. *shore, coast.*

**orbis**, is, m. *circle*; *the (round) world.*

**ordior**, īri, orsus sum, *begin.*

**ordo**, ĭnis, m. *order, row.*

**oriens**, ntis (sol), *the rising sun, the East.*

**ŏrīgo** ĭnis, f. *source, beginning.*

**ŏrior**, īri, ortus sum, v. dep. *arise.*

**ornātus**, ūs, m. *decoration.*

**ōs**, ōris, n. *mouth*; *face.*

**ŏs**, ossis, n. *bone* (ὀστέον).

**oscŭlum**, i, n. *little mouth*; *lips*; *kiss.*

**ostendo**, ĕre, di, sum and tum, *show* (ob, tendo).

**ostĭum**, ii, n. *mouth* (of river).

**ostrum**, i, n. *purple.*

P.

**pābŭlum**, i, n. *food, pasture* (pasco).

**paenĭtet**, ēre, ŭit, *it repents.*

**palla**, ae, f. *loose shawl, robe.*

**pallĭdus**, a, um, adj. *pale.*

**palma**, ae, f. *palm* (of the hand) (παλάμη).

**pando**, ĕre, di, pansum and passum, *open*; **passus**, of the hair, *flung loose, dishevelled.*

**par**, păris, adj. *equal.*

**parco**, ĕre, pĕrperci, parcĭtum or parsum, with dat. *spare*; *cease.*

**părens**, tis, m. and f. *parent.*

**pāreo**, ēre, ŭi, ĭtum, with dat. *obey.*

**părio**, ĕre, pĕpĕri, partum, *produce, bring forth.*

**părĭter**, adv. *equally.*

**parma**, ae, f. *a small shield.*

**păro**, āre, āvi, ātum, *make ready.*

**pars**, tis, f. *part*; often = *some.*

**partior**, īri, ītus sum, *divide.*

**partus**, ūs, m. *bringing forth, birth.*

**parvus**, a, um, adj. *small*; comp. minor, sup. minimus.

**pasco**, ĕre, pāvi, pastum, *feed.*

**passus**, see **pando**.

**păteo**, ēre, ŭi, no sup. *am open.*

**păter**, tris, m. *father* (πατήρ).

**pătĕra**, ae, f. *open goblet, cup* (pateo).

**pătĭor**, păti, passus sum, *suffer, endure* (πάσχω).

**pătrĭa**, ae, f. *fatherland.*

**pătrĭus**, a, um, adj. *belonging to a father.*

**paucus**, a, um, adj., *small*; in plur. *few.*

**paulātim**, adv. *little by little.*

**pax**, pācis, f. *peace.*

**pectus**, ŏris, n. *breast.*

**pĕcus**, ŏris, n. *flock, throng.*

**pĕcus**, ŭdis, f. *beast.*

**pĕlăgus**, i, n. *sea* (πέλαγος).

**pello**, ĕre, pĕpŭli, pulsum, *drive.*

**pelta**, ae, f. small crescent-shaped *shield.*

**pendeo**, ēre, pĕpendi, no sup. *hang.*

**pĕnētro**, āre, āvi, ātum, *go into the inmost part of, enter, penetrate.*

**pĕnĭtus**, adv. *from within, deeply.*

**pĕnus**, ūs and i, m. and f. *store, food, provisions.*

**peplus**, i, m. *robe* (πέπλος).

**per**, prep. with acc. *through, among, along.*

**pĕrăgro**, āre, āvi, ātum, *traverse, roam over.*

**percŭtio**, ĕre, cussi, cussum, *strike* (per, quatio).

**perfĕro**, ferre, tŭli, lātum, *carry through.*

**perflo**, āre, āvi, ātum, *blow through.*

**pergo**, ĕre, perrexi, perrectum, *go forward, proceed.*

**pĕrīcŭlum**, or periclum, i, n. *danger.*

**perlābor**, i, lapsus sum, *glide over.*

**permisceo**, ēre, ui, mistum or mixtum, *mingle.*

**permitto**, ĕre, mīsi, missum, *allow.*

**persolvo**, ĕre, i, sŏlūtum, *pay in full.*

**persŏno**, āre, ŭi, ĭtum, *sound* (through a place); *fill with sound.*

**pertempto**, āre, āvi, ātum, *try; thrill, pervade.*

**pēs**, pĕdis, m. *foot* (πούς).

**pestis**, is, f. *plague.*

**pĕto**, ĕre, īvi or ĭi, ītum, *seek.*

**phărētra**, ae, f. *quiver* (φαρέτρα).

**pictūra**, ae, f. *painting.*

**pĭĕtās**, ātis, f. *dutiful behaviour, reverence, holiness.*

**pingo**, ĕre, nxi, pictum, *paint*; *embroider.*

**pinguis**, e, adj. *fat* (παχύς).

**pĭus**, a, um, adj. *dutiful, pious, righteous.*

**placĕo**, ēre, ui, ĭtum, *please*; placet impers. with perf. placitum est, *it is pleasing, resolved.*

**plăcĭdus**, a, um, adj. *calm.*

**plăco**, āre, āvi, ātum, *appease.*

**plăga**, ae, f. *region.*

**plausus**, ūs, m. *clapping.*

**plēnus**, a, um, adj. *full.*

**plūs**, gen. plūris, in plural plures, plura, comp. adj. *more.*

**plūrĭmus**, a, um, superl. adj. *very much, great*; in plur. *very many.*

**plŭvĭus**, a, um, adj. *rainy.*

**pōcŭlum**, i, n. *goblet* (πίνω, πέπωκα).

**poena**, ae, f. *punishment* (ποινή).

**pollĭceor**, ēri, ĭcĭtus sum, *promise.*

**pŏlus**, i, m. *the pole, heaven* (πόλος).

**pondus**, ĕris, n. *weight.*

**pōno**, ĕre, pŏsui, pŏsĭtum, *put, place; put aside.*

**pontus**, i, m. *sea* (πόντος).

**pŏpŭlo**, āre, āvi, ātum, *lay waste.*

**pŏpŭlus**, i, m. *people, nation.*

**porta**, ae, f. *gate.*

**porto**, āre, āvi, ātum, *carry.*

**portus**, ūs, m. *harbour.*

**posco**, ĕre, pŏposci, no sup. *demand.*

**possum**, posse, pŏtŭi, no sup. *am able* (potis sum).

**post**, prep. with acc. *after*, adv. *afterwards.*

**posthăbeo**, ēre, ui, ĭtum, *hold as inferior, despise.*

**postquam**, conj. *after.*

**pŏtens**, tis, adj. *powerful*; with gen. *powerful over, ruler of.*

**pŏtentĭa**, ae, f. *power.*

**pŏtior**, īri, ītus sum (with abl.) *gain.*

**praecĭpŭē**, adv. *chiefly.*

**praeda**, ae, f. *booty.*

**praemitto**, ĕre, mīsi, missum, *send forward.*

**praemĭum**, ii, n. *reward.*

**praeruptus**, a, um, adj. *broken off in front, rugged.*

**presens**, tis, adj. *present, immediate.*

**praesēpe**, is, n. *fenced in place*; *enclosure, hive* (sepio).

**praesto**, are, stĭti, stĭtum, *stand before, excel*; praestat, impers. *it is better*; praestans, as adj. *excelling.*

**praetĕrĕā**, adv. *besides*; *after this.*

**praeverto**, ĕre, i, sum, *outstrip, anticipate, seize beforehand.*

**prĕmo**, ĕre, pressi, pressum, *press*; *keep down*; *overwhelm*; *follow closely.*

**prīdem**, adv. *for a long time.*

**prīmum**, adv. *first, firstly.*

**prīmus**, a, um, superl. adj. *first.*

**princeps**, cĭpis, m. and f. *chief.*

**prĭor**, us, comp. adj. *former, before another.*

**prĭusquam**, conj. *before.*

**prō**, prep. with abl. *for*; *on behalf of*; *instead of.*

**prŏcax**, ācis, adj. *wanton.*

**prŏcella**, ae, f. *tempest.*

**prŏcer**, ĕris, m. *nobleman.*

**prŏcŭl**, adv. *at a distance.*

**prōdo**, ĕre, dĭdi, dĭtum, *put forward*; *betray.*

**prŏfĭciscor**, i, prŏfectus sum, *set forth.*

**prŏfor**, fāri, fātus sum, *speak out.*

**prŏfŭgus**, a, um, adj. *exiled.*

**prŏfundus**, a, um, adj. *deep, high.*

**prōgĕnĭes**, ei, f. *offspring* (pro, gigno).

**prŏhĭbeo**, ēre, ui, ĭtum, *keep off.*

**prōles**, is, f. *offspring.*

**prōluo**, ĕre, ui, ūtum, *rinse out, wash out.*

**prōmitto**, ĕre, mīsi, missum, *hold out, promise.*

**prōnus**, a, um, adj. *headlong* (πρήνης).

**prŏpĕro**, āre, āvi, ātum, *hasten.*

**prŏpĭor**, us, comp. adj. *nearer*, prŏpĭus, comp. adv. *nearer.*

**prŏprĭus**, a, um, adj. *one's own.*

**prōra**, ae, f. *prow* (πρώρα).

**prōrumpo**, ĕre, rūpi, ruptum, *cause to burst forth.*

**prospectus**, ūs, m. *outlook.*

**prospĭcio**, ĕre, spexi, spectum, *see in front, see.*

**proxĭmus**, a, um, superl. adj. *nearest* (prope).

**pūbes**, is, f. *youth, body of youths.*

**pŭer**, ĕri, m. *boy.*

**pugna**, ae, f. *fight* (πύξ).

**pulcher**, chra, chrum, adj. *fair.*

**pulvis**, ĕris, m. *dust.*

**puppis**, is, f. *stern, poop.*

**purgo**, āre, āvi, ātum, *clear.*

**purpŭrĕus**, a, um, adj. *purple*; *with the sheen of purple, dazzling.*

## Q.

**quā**, adv. *by what way*; *where.*

**quaēro**, ĕre, quaesīvi, quaesītum, *seek*; *inquire.*

**quālis**, e, adj. *of what sort.*

**quam**, conj. *than*; adv. *how.*

**quando**, adv. *when*; conj. *since.*

**quantus**, a, um, adj. *how great*; *as great as.*

**quārē**, adv. *wherefore.*

**quasso**, āre, āvi, ātum, *keep shaking, shake strongly* (quatio).

**quătĕr**, num. adv. *four times.*

**quĕror**, i, questus sum, *complain.*

**quīcunque, quaecunque, quodcunque**, relative pronoun, *whoever.*

**quid**, interr. adv. *why?*

**quĭēs**, ētis, f. *rest, repose.*

**quĭesco**, ĕre, ēvi, ētum, *become at rest, repose.*

**quĭētus**, a, um, adj. *peaceful, calm.*

**quīn**, adv. *nay more*; with subj. *but that.*

**quinquāgintā**, num. adj. *fifty.*

**quippe**, conj. *for surely, for indeed.*

**quĭs, quae, quid**, interrog. pron. *who? what?* After si, ne = *any.*

**quisquam**, quaequam, quicquam, pron. indef. *any one.*

**quisquis**, quicquid, indef. pron. *whoever, whatever.*

**quō**, adv. *whither.*

**quōcircā**, adv. *wherefore.*

**quondam**, adv. *at a certain time, once.*

**quŏquĕ**, conj. *also.*

**quot**, *how many*; *as many.*

## R.

**răbīes**, no gen. or dat. rabiem, rabie, *rage.*

**răpĭdus**, a, um, adj. *hurrying, rapid* (rapio).

**răpio**, ĕre, ŭi, raptum, *seize, snatch.*

**rapto**, āre, āvi, ātum, *snatch violently, drag.*

**rārus**, a, um, adj. *not frequent, scattered.*

**rătis**, is, f. *ship.*

**rĕcens**, tis, adj. *fresh.*

**rĕcĭpio**, ĕre, cēpi, ceptum, *take back, recover.*

**rĕclūdo**, ĕre, si, sum, *open* (re, claudo).

**rĕcondo**, ĕre, dĭdi, dĭtum, *hide* (*far back*), *stow away.*

**rectus**, a, um, adj. *straight, right* (rego).

**rĕcurso**, āri, āvi, ātum, *run back, return.*

**reddo**, ĕre, reddĭdi, reddĭtum, *give back, restore.*

**rĕdŏleo**, ēre, ui, no sup. *am fragrant.*

**rĕdūco**, ĕre, duxi, ductum, *lead back, draw back.*

**rĕdux**, ŭcis, adj. *returned.*

**rĕfĕro**, ferre, rettŭli, rĕlātum, *carry* or *take back*; *relate.*

**rĕfulgeo**, ēre, fulsi, no sup. *shine out.*

**rĕfundo**, ĕre, fūdi, fūsum, *pour back.*

**rēgālis**, e, adj. *royal.*

**rēgīna**, ae, f. *queen.*

**rĕgĭo**, ōnis, f. *district.*

**rēgĭus**, a, um, adj. *royal.*

**regno**, āre, āvi, ātum, *hold sway, rule.*

**regnum**, i, n. *kingdom.*

**rĕgo**, ĕre, rexi, rectum, *rule.*

**rĕlātus**, see **refero.**

**rĕlĭquĭae**, ārum, f. *that which is left, remnant* (rĕlinquo).

**rēmĭgĭum**, ii, n. *oarage, collection of oars.*

**rĕmordeo**, ēre, no perf. rsum, *bite far back*; *gnaw deeply.*

**rĕmŏveo**, ēre, mōvi, mōtum, *take away.*

**rēmus**, i, m. *oar* (ἐρετμός).

**rĕpendo**, ĕre, di, sum, *weigh back* or *against something else.*

**rĕpentĕ**, adv. *suddenly.*

**rĕpĕto**, ĕre, īvi or ĭi, ītum, *re-seek, seek back.*

**rĕpōno**, ĕre, pŏsŭi, pŏsĭtum, *place back*; *place far back, store up.*

**rĕquīro**, ĕre, quīsīvi, quīsītum, *seek again*; *regret.*

**rēs**, rĕi, f. *thing*; *affair.*

**rĕses**, ĭdis, adj. *sitting still, sluggish.*

**rĕsīdo**, ĕre, sēdi, sessum, *sit down.*

**rĕsisto**, ĕre, restĭti, no sup. *stand back*; *stand against, stand out* from anything.

**respecto**, āre, āvi, ātum, *look back at, regard.*

**respondeo**, ēre, di, sum, *answer*; *answer to.*

**resto**, are, stĭti, no sup. *remain, am left.*

**rĕsŭpīnus**, a, um, adj. *bent backwards, face upwards.*

**rĕsurgo**, ĕre, surrexi, surrectum, *rise again.*

**rĕtĕgo**, ĕre, texi, tectum, *uncover, reveal.*

**rĕvīso**, ĕre, si, sum, *re-visit.*

**rĕvŏco**, āre, āvi, ātum, *recall.*

**rex**, rēgis, m. *king.*

**rĭgeo**, ēre, ui, no sup. *am stiff.*

**rīma**, ae, f. *chink.*

**rīpa**, ae, f. *bank.*

**rōbur**, ŏris, n. *oak-wood, oak*; *strength* (ῥώννυμι).

**rŏgĭto**, āre, āvi, ātum, *keep asking.*

**rŏsĕus**, a, um, adj. *rosy.*

**rŏta**, ae, f. *wheel.*

**rŭdens**, tis, m. *cable, cordage.*

**rŭīna**, ae, f. *downfall, ruin.*

**rŭo**, ĕre, ŭi, ŭtum, *rush*; *cause to rush, drive.*

**rūpes**, is, f. *rock.*

**rūs**, rūris, n. *country.*

## S.

**săcerdos**, ōtis, m. and f. *priest, priestess.*

**săcro**, āre, āvi, ātum, *make holy, hallow.*

**saecŭlum**, i, n. *generation, age.*

**saepĕ**, adv. *often.*

**saepio**, īre, saepsi, saeptum, *hedge in, enclose.*

**saevio**, īre, ĭi, ītum, *am fierce, wrathful.*

**saevus**, a, um, adj. *fierce, cruel.*

**săgitta**, ae, f. *arrow.*

**sal**, sălis, n. *salt*; *sea* (ἅλς).

**saltem**, adv. *at least.*

**sălum**, i, n. *brine*; *sea.*

**sălūs**, ūtis, *safety.*

**sanctus**, a, um, adj. *holy, reverend.*

**sanguis**, ĭnis, m. *blood.*

**sător**, ōris, m. *sower, father* (sero).

**saxum**, i, n. *rock, stone.*

**scaena**, ae, f. *background, stage* (σκηνή).

**scĕlus**, ĕris, n. *guilt.*

**sceptrum**, i, n. *staff, sceptre* (σκῆπτρον).

**scīlĭcet**, adv. *one may know, doubtless* (scire, licet).

**scindo**, ĕre, scĭdi, scissum, *cleave*, *tear* (σχίζω).

**scintilla**, ae, f. *spark*.

**scĭo**, īre, scīvi, scĭtum, *know*.

**scŏpŭlus**, i, m. *rock*, *crag* (σκόπελος).

**scūtum**, i, n. *shield*.

**sēcessus**, ūs, m. *retreat*, *recess*.

**sēclūdo**, ĕre, si, sum, *shut off*, *banish* (sine ; claudo).

**sĕco**, āre, ŭi, sectum, *cut*.

**sĕcundus**, a, um, adj. *following*, *favourable* ; *speeding along*, *swift* (sequor).

**sēcūrus**, a, um, adj. *careless* (se = sine, cura).

**sed**, conj. *but*.

**sĕdeo**, ēre, sēdi, sessum, *sit* (ἕζομαι).

**sēdes**, is, f. *seat* ; *abode*.

**sĕdīle**, is, n. *seat*.

**sēdĭtio**, ōnis, f. *going apart*, *discord* (= se-d-itio).

**sēmĭta**, ae, f. *by-path*.

**semper**, adv. *always*.

**sĕnātus** ūs, m. *assembly of elders*, *senate* (senex).

**sēni**, ae, a, distribut. num. adj. *six each*.

**sententĭa**, ae, f. *opinion*, *judgment*.

**sentio**, īre, sensi, sensum, *feel*, *perceive*.

**septem**, num. adj. *seven* (ἑπτά).

**septĭmus**, a, um, ordinal adj. *seventh*.

**sĕquor**, i, sĕcūtus sum, *follow*.

**sĕrēno**, āre, āvi, ātum, *make cloudless*, *calm*.

**sērĭes**, no. gen. or dat. em, ē, f. *row*, *succession*.

**sermo**, ōnis, m. *conversation*.

**sertum**, i, n. *wreath*.

**servĭtĭum**, ii, n. *slavery*.

**servo**, āre, āvi, ātum, *keep*, *preserve*.

**seu**, see **si**.

**si**, conj. *if* ; sive (seu)...sive (seu) *whether*...*or*.

**sīc**, adv. *in this way*, *so*.

**sīdus**, ĕris, n. *star*, *constellation*.

**signum**, i, n. *sign*, *figure*.

**sĭlentĭum**, ĭi, n. *silence*.

**sĭleo**, ēre, ŭi, no sup. *am silent*.

**sĭlex**, ĭcis, m. *flint*.

**silva**, ae, f. *wood* (ὕλη).

**sĭmĭlis**, e, adj. *like* ; superl. simillimus.

**sĭmŭl**, adv. *at the same time*.

**sĭmŭlo**, āre, āvi, ātum, *imitate*.

**sīn**, conj. *but if*.

**sĭnĕ**, prep. with abl. *without*.

**singŭli**, ae, a, distribut. adj. *one each*, *one at a time*.

**sĭno**, ĕre, sīvi, sĭtum, *let be* ; *permit*, *allow*.

**sĭnus**, ūs, m. *bend* ; *bay* ; *fold*.

**sīve**, see **si**.

**sŏcĭo**, āre, āvi, ātum, *make a companion* or *partner*.

**sŏcĭus**, ii, m. *companion*.

**sōl**, sōlis, m. *the sun* (ἥλιος).

**sŏleo**, ēre, sŏlitus sum, *am accustomed*.

**sŏlium**, ii, n. *throne*.

**sōlor**, āri, ātus sum, *console*.

**sŏlum**, i, n. *ground*.

**sōlus**, a, um, adj. *alone*.

**solvo**, ĕre, vi, sŏlūtum, *unloose* (= se-luo, λύω).

**somnus**, i, m. *sleep* (= sopnus, ὕπνος).

**sŏno**, āre, ŭi, ĭtum, *sound*.

**sŏnōrus**, a, um, adj. *loud*, *noisy*.

**sōpio**, īre, īvi or ii, ītum, *lull to sleep*.

**sŏror**, ōris, f. *sister*.

**sors**, tis, f. *lot* ; *fate*.

**spargo**, ĕre, si, sum, *scatter* (σπείρω).

**spĕcŭlor**, āri, ātus sum, *look out*.

**spēlunca**, ae, f. *cavern.*

**sperno**, ĕre, sprēvi, sprētum, *despise.*

**spēro**, āre, āvi, ātum, *hope, hope for.*

**spēs**, ĕi, f. *hope* ; *expectation.*

**spīro**, āre, āvi, ātum, *breathe.*

**splendĭdus**, a, um, adj. *bright, brilliant.*

**spŏlĭum**, ii, *spoil* (σκύλλω = *I strip*).

**sponda**, ae, f. *couch.*

**spūma**, ae, f. *foam.*

**spūmo**, āre, āvi, ātum, *foam.*

**stăbĭlis**, e, adj. *steadfast, firm.*

**stagnum**, i, n. *standing-water, pool* (sto).

**stătŭo**, ĕre, ŭi, ūtum, *set up.*

**sterno**, ĕre, strāvi, strātum, *stretch out, lay low* (στορέννυμι).

**stīpo**, āre, āvi, ātum, *press close, throng.*

**stirps**, pis, f. *stock.*

**sto**, stāre, stĕti, stătum, *stand* (ἵστημι).

**strātus**, a, um, adj. *laid down, paved* (sterno).

**strĕpĭtus**, ūs, m. *din.*

**strīdo**, ĕre (also strīdeo, ēre), di, no sup. *creak, grate* (τρίζω).

**strīdor**, ōris, m. *creaking.*

**stringo**, ĕre, nxi, strictum, *strip* ; *cut off.*

**strŭo**, ĕre, xi, ctum, *build.*

**stŭdĭum**, ii, n. *zeal* (σπουδή).

**stŭpeo**, ēre, ui, no sup. *am amazed.*

**suādeo**, ēre, suāsi, suāsum, *advise.*

**sub**, prep. with acc. *to, beneath, towards* ; with abl. *under* (ὑπο).

**subdūco**, ĕre, xi, ctum, *draw up, beach* (on shore, of vessels).

**sŭbeo**, īre, īvi or ĭi, ĭtum, *go under, come up, approach, enter.*

**sŭbĭgo**, ĕre, ēgi, actum, *drive under* ; *subdue.*

**sŭbĭtō**, adv. *suddenly.*

**sŭbĭtus**, a, um, adj. *sudden.*

**sublīmis**, e, adj. *on high.*

**submergo**, ĕre, si, sum, *sink.*

**subnecto**, ĕre, no perf., xum, *weave or bind beneath.*

**subnītor**, i, nisus or nixus sum, with abl. *rest upon.*

**subrīdeo**, ēre, si, sum, *laugh slightly, smile.*

**subvolvo**, ĕre, vi, vŏlūtum, *roll up* (from below).

**succēdo**, ĕre, cessi, cessum, *go beneath.*

**succĭpio**, ĕre, cēpi, ceptum, *catch up, take up* (usually spelt suscipio).

**succinctus**, a, um, adj. *girt up* (sub, cingo).

**succurro**, ĕre, curri, cursum, *run up to, aid.*

**suffundo**, ĕre, fūdi, fūsum, *pour up from below, suffuse.*

**sulcus**, i, m. *furrow* (ὁλκός, ἕλκω).

**summus**, a, um, superl. adj. *highest,* see **superus.**

**sŭper**, prep. with acc. *upon, to* ; with abl. *above* ; as adv. *in addition* (ὑπέρ).

**sŭperbia**, ae, f. *pride.*

**sŭperbus**, a, um, adj. *proud.*

**sŭpĕrēmĭneo**, ēre, ui, no sup. *stand out above.*

**sŭpĕro**, āre, āvi, ātum, *overcome.*

**sŭpersum**, esse, fui, *am over, survive.*

**sŭpĕrus**, a, um, adj. *that is above* ; superl. sŭprēmus, *last,* and summus, *highest* ; sŭpĕri, orum, *those above* ; *the gods.*

**supplex**, ĭcis, adj. *bending the knee, suppliant* (sub, plico).

**supplĭcĭter**, adv. *in suppliant fashion.*

**sūra**, ae, f. *calf* of the leg.

**surgo**, ĕre, surrexi, surrectum, *rise.*

**sus**, sŭis, m. and f. *pig* (ὗς).

**suscipio**, see **succipio**.

**suspendo**, ĕre, di, sum, *hang*.

**suspĭcio**, ĕre, spexi, spectum, *look up at*.

**suspīro**, āre, āvi, ātum, *sigh*.

**sŭus**, a, um, possess. adj. *his—, her —, its—, their own*.

**syrtis**, is, f. *sandbank* (σύρω).

T.

**tābeo**, ēre, no perf. or sup. *melt away, drip*.

**tăbŭla**, ae, f. *plank*.

**tăcĭtus**, a, um, adj. *silent*.

**tālis**, e, adj. *of such kind, such*.

**tam**, adv. *so*.

**tămĕn**, adv. *notwithstanding*.

**tandem**, adv. *at length*.

**tango**, ĕre, tĕtĭgi, tactum, *touch* (θιγγάνω).

**tantus**, a, um, adj. *so great*; tantum, as adv. *only*.

**tardus**, a, um, adj. *slow*.

**taurīnus**, a, um, adj. *belonging to a bull*.

**taurus**, i, m. *bull* (ταῦρος).

**tectum**, i, n. *roof*; *house* (tego).

**tegmen**, ĭnis, n. *covering*; *skin*.

**tellūs**, ūris, f. *the earth*; *country*.

**tēlum**, i, n. *weapon*.

**temno**, ĕre, psi, ptum, *despise*.

**tempĕro**, āre, āvi, ātum, *check*; *refrain*.

**tempestās**, tātis, f. *storm*.

**templum**, i, n. *temple* (*piece cut off*, τέμνω, *cut*).

**tempto**, āre, āvi, ātum, *try, attempt*.

**tempus**, ŏris, n. *time* (τέμνω, *cut*).

**tendo**, ĕre, tĕtendi, tensum, *stretch*; *strive*; *direct one's course* (τείνω).

**tĕneo**, ēre, ui, tentum, *hold, occupy*.

**tentōrĭum**, ii, n. *tent* (tendo).

**tĕnŭs**, prep. with abl. put after its case, *as far as*.

**tĕr**, num. adv. *thrice*.

**tergum**, i, n. *back*; also **tergus**, ŏris, n. *covering of the back, hide*.

**termĭno**, āre, āvi, ātum, *limit, bound*.

**terni**, ae, a, distribut. num. adj. *three each*.

**terra**, ae, f. *earth, dry land* (torreo, τέρσομαι).

**terreo**, ēre, ŭi, ĭtum, *terrify*.

**tertĭus**, a, um, ordinal adj. *third*.

**testūdo**, ĭnis, f. *tortoise*; anything shaped like a tortoise shell, *vaulted roof*.

**thĕātrum**, i, n. *theatre* (θέατρον).

**thēsaurus**, i, m. *treasure* (θησαυρος).

**thȳmum**, i, n. *thyme* (θυμον).

**tĭmĕo**, ēre, ŭi, no sup. *fear*.

**tĭmor**, ōris, m. *fear*.

**tinguo**, ĕre, nxi, nctum, *wet*; *dip* (τέγγω).

**tŏgātus**, a, um, adj. *wearing the toga*, a large gown or robe specially worn at Rome; *toga wearing*.

**tollo**, ĕre, sustŭli, sublātum, *raise*.

**tondeo**, ēre, tŏtondi, tonsum, *shear*.

**torqueo**, ēre, rsi, rtum, *twist, whirl*.

**torreo**, ēre, ŭi, tostum, *roast*.

**tŏrus**, i, m. *couch*.

**tŏt**, num. adj. indecl. *so many*.

**tŏtĭdem**, num. adj. indecl. *just so many*.

**tŏtĭens**, adv. *so many times*.

**tōtus**, a, um, adj. *whole*.

**trabs**, trăbis, f. *beam*.

**trăho**, ĕre, traxi, tractum, *drag, draw along*.

**traĭcio**, ĕre, iēci, iectum, *throw through, pierce*.

**transeo**, īre, īvi or ii, ĭtum, *pass by*.

**transfero**, ferre, tŭli, lātum, *carry across, remove*.

**transfīgo**, ĕre, fixi, fixum, *pierce.*

**trĕmo**, ĕre, ŭi, no sup. *tremble, quiver* (τρέω).

**trēs**, trĭa, num. adj. *three.*

**trĭdens**, ntis, m. *trident*, a fork with three teeth carried by Neptune (tres, dens).

**trīgintā**, num. adj. *thirty.*

**trĭo**, ōnis, m. see note on l. 744.

**tristis**, e. adj. *sad*; *stern.*

**tŭeor**, ēri, ītus sum, v. dep. *see*; *defend.*

**tum**, adv. *at that time, then.*

**tŭmĭdus**, a, um, adj. *swelling.*

**tundo**, ĕre, tŭtŭdi, tunsum, *beat.*

**turba**, ae, f. *crowd.*

**turbo**, āre, āvi, ātum, *throw into confusion, disturb.*

**turbo**, ĭnis, m. *whirlwind.*

**tūs**, tūris, n. *frankincense* (θύος).

**tūtus**, a, um, adj. *safe* (tueor).

**tŭus**, a, um, possess. adj. *thy.*

**tÿrannus**, i, m. *tyrant* (τύραννος).

## U.

**ūber**, ĕris, n. *udder*; *richness* (οὖθαρ).

**ŭbĭ**, adv. *where, when.*

**ŭbīque**, adv. *everywhere.*

**ullus**, a, um, adj. *any.*

**umbra**, ae, f. *shade.*

**ūmecto**, āre, āvi, ātum, *wet.*

**ŭmĕrus**, i, m. *shoulder* (ὦμος).

**unā**, adv. *at one time, together.*

**uncus**, a, um, adj. *crooked.*

**unda**, ae, f. *wave.*

**undĕ**, adv. *whence.*

**unus**, a, um, num. adj. *one.*

**urbs**, is, f. *city.*

**urgeo**, ēre, ursi, no sup. *press hard, drive.*

**ūro**, ĕre, ussi, ustum, *burn.*

**usquam**, adv. *anywhere.*

**ŭt**, adv. and conj. with indic. *as, when*; with subj. *so that, in order that*; in depend. questions, *how.*

**ŭtī**=ut, *how.*

**ŭtĭnam**, adv. *O that! would that!*

**ūtor**, i, ūsus sum, with abl. *use.*

## V.

**văco**, āre, āvi, ātum, *am at leisure*; vacat, impers. *there is leisure.*

**vădum**, i, n. *shallow, shoal.*

**vălĭdus**, a, um, adj. *strong.*

**vallis**, is, f. *valley.*

**vānus**, a, um, adj. *empty, vain, false* (=vacnus, cf. vacuus).

**vărĭus**, a, um, adj. *different, changing, various.*

**vasto**, āre, āvi, ātum, *lay waste.*

**vastus**, a, um, adj. *huge, vast.*

**-ve**, *or*, an enclitic.

**vĕho**, ĕre, vexi, vectum, *carry.*

**vĕl**, conj. *or.*

**vēlāmen**, ĭnis, n. *a covering, veil.*

**vēlĭvŏlus**, a, um, adj. *flying with sails*; *sail-covered* (velum, volo).

**vēlum**, i, n. *sail.*

**vĕlŭt**, **vĕlŭtī**, adv. *just as.*

**venatrix**, -trīcis, f. *a huntress.*

**vendo**, ĕre, dĭdi, dĭtum, *sell.*

**vĕnēnum**, i, n. *poison.*

**vĕnĭa**, ae, f. *favour, pardon.*

**vĕnĭo**, īre, vēni, ventum, *come.*

**ventus**, i, m. *wind.*

**verbum**, i, n. *word* (ἐρῶ).

**vĕrĕor**, ēri, vĕrĭtus sum, *fear.*

**vēro**, adv. *assuredly, indeed.*

**verro**, ĕre, verri, versum, *sweep.*

**verso**, āre, āvi, ātum, *keep turning, ponder.*

**vertex**, ĭcis, m. *top, head.*

**verto**, ĕre, ti, sum, *turn, overturn.*

**vĕrū**, ūs, n. *spit.*

**vērus**, a, um, adj. *true, genuine.*

**vescor**, i, no perf. or sup. with abl. *feed on.*

**vesper**, ĕris, and eri, m. *evening, the evening star* (ἕσπερος).

**vester**, tra, trum, possess. adj. *your.*

**vestis**, is, f. *raiment, dress* (ἐσθής).

**vĕto**, āre, ŭi, ĭtum, *forbid.*

**vĕtus**, ĕris, adj. *old*; superl. veterrimus.

**vĭa**, ae, f. *road.*

**victor**, ōris, m. *conqueror.*

**victus**, ūs, m. *food* (vivo).

**vĭdeo**, ēre, vīdi, vīsum, *see* (Fιδεῖν).

**vīginti**, num. adj. *twenty.*

**villus**, i, m. *tuft of hair.*

**vincio**, īre, nxi, nctum, *bind.*

**vinco**, ĕre, vīci, victum, *conquer.*

**vincŭlum** or **vinclum**, i, n. *chain.*

**vīnum**, i, n. *wine* (Fοῖνος).

**vĭr**, vĭri, m. *man, hero.*

**virgo**, ĭnis, f. *maiden.*

**virtūs**, ūtis, f. *manliness, virtue* (vir).

**vīs**, vim, vi, f. *violence, force*; plur vīres, ium, *strength.*

**vītālis**, e, adj. *belonging to life, vital.*

**vīvo**, ĕre, xi, ctum, *live.*

**vīvus**, a, um, adj. *living.*

**vix**, adv. *scarcely.*

**vŏco**, āre, āvi, ātum, *call, summon.*

**volgus**, see **vulgus**.

**volnus**, see **vulnus**.

**vŏlo**, āre, āvi, ātum, *fly.*

**vŏlo**, velle, vŏlui, *wish.*

**vŏlŭcer**, cris, cre, adj. *swift.*

**vŏlūto**, āre, āvi, ātum, *keep rolling, ponder.*

**volvo**, ĕre, vi, vŏlūtum, *roll*; *turn over in the mind, ponder.*

**vŏro**, āre, āvi, ātum, *devour.*

**vortex**, ĭcis, m. *whirlpool.*

**vōtum**, i, n. *vow* (voveo).

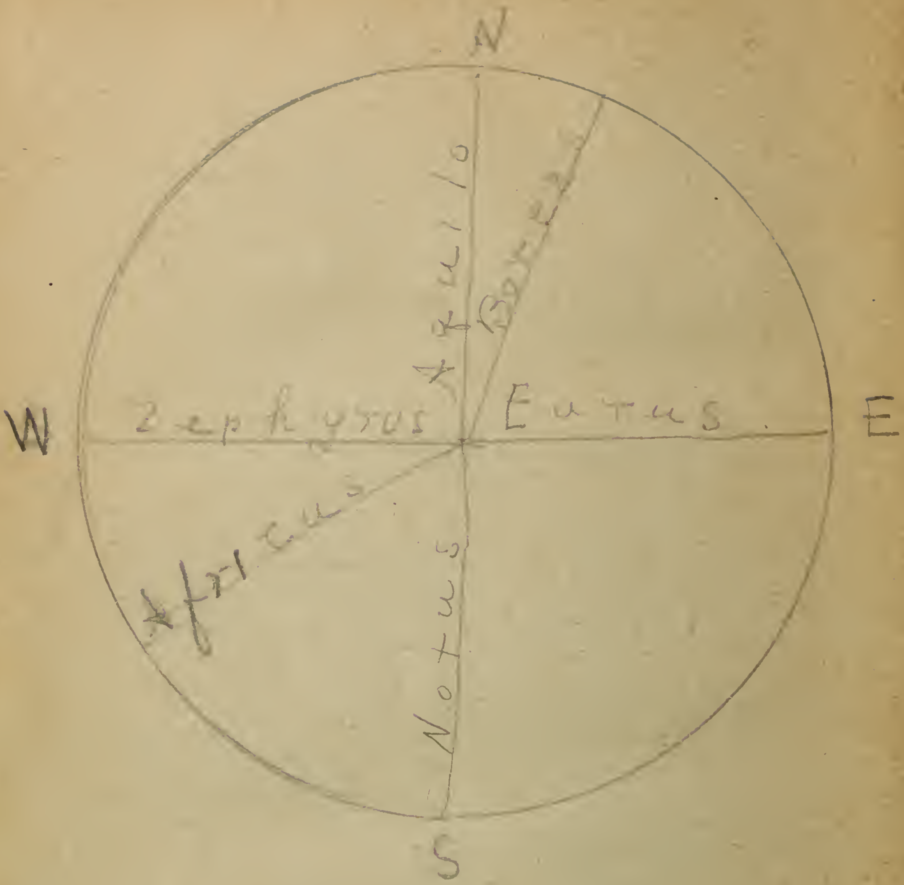
**vox**, vōcis, f. *voice.*

**vulgo**, āre, āvi, ātum, *make known.*

**vulgus**, i, n. but sometimes m. *common people, multitude.*

**vulnus**, ĕris, n. *wound.*

**vultus**, ūs, m. *countenance.*



N
W
E
S
Aquilo
Boreas
Zephyrus
Eurus
Africus
Notus

The muses were deities who presided over literature, nine in number. They were the daughters of Jupiter and Mnemosyne 1st Clio (fame) muse of history 2nd Calliope (eloquence) muse of epic poetry 3rd Euterpe (pleasing) muse of lyric poetry + music 4th Erato (lovely) muse of amatory poetry 5th Polyhymnia (many songs) muse of sublime or religious poetry 6th Melpomene (musical) muse of tragedy 7th Urania (sky) muse of astronomy 8th Terpsichore (dance loving) muse of choral verse 9th Thalia (joyous) muse of comedy.

The musae or camaenae